THE NATURE AND PLACEMENT OF METAPHORICAL LANGUAGE IN HENRY JAMES'S THE WINGS OF THE DOVE

By

JUDITH IRVIN JACOBSON

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TABLE OF CONTENTS

		Page
ACKNOWLEDGMENTS		ii
ABSTRACT		vi
INTRODUCTION		1
CHAPTER 1	METAPHOR AND LITERARY CRITICISM: A GENERAL PERSPECTIVE	8
	Approaches to Metaphor: Theory and Practice	8
	The Distinction Between Image and Metaphor	19
	Metaphor and Total Verbal Texture	23
	Approaches to the Study of Imagery and Metaphor in Henry James	29
CHAPTER 2	THE ANALYSIS OF TOTAL METAPHORIC CONTENT: A NEW APPROACH	44
	Methodology	45
	Definition of Metaphor	52
	Definition of Metaphorical Placement	61
	The Discrimination of Contexts	64
	Definitions	80
	Noun-Simple (NS)	80
	Noun-Expanded (NE)	82
	Noun-Clichés (NC)	84
	Verb-Simple (VS)	84
	Verb-Expanded (VE)	85
	Verb-Clichés (VC)	86
	Adjective (Adverb) (Adj/Adv)	87
	Personification (Pers)	88
CHAPTER 3	ANALYSIS OF CHAPTER I	91
	Distribution of Metaphorical Types	91
	Narrator's Discourse	92
	The Representation of Consciousness.	117
	Dialogue	121

Page

The Relationship Between Metaphorical Placement and Characters and Events 123

CHAPTER 4 ANALYSIS OF CHAPTER XV 148

Narrator's Discourse 149
The Representation of Consciousness 163
Dialogue 175

CHAPTER 5 ANALYSIS OF CHAPTER XXX 187

Narrator's Discourse 189
The Representation of Consciousness 203
Metaphors of Suspension 217
Metaphors of Passivity 220
Metaphors of Impersonality 224

CHAPTER 6 ANALYSIS OF CHAPTER XXXVIII 241

Narrator's Discourse 245
The Representation of Consciousness 270
Dialogue 289

CONCLUSION 305

APPENDICES 319

A CRITICAL APPROACHES TO THE WINGS OF THE DOVE 320

B LIST OF METAPHORS BY CHAPTER, CONTEXT, AND TYPE 338

LIST OF WORKS CONSULTED 382

BIOGRAPHICAL SKETCH 395

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Judith Irvin Jacobson

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Major Department: English

Previous criticism of James's use of metaphor has focused primarily on selected and striking figures generally related to thematic patterns. This study analyzes the total metaphoric content of Chapters I, XV, XXX, and XXXVIII of The Wings of the Dove to determine the grammatical nature, context, distribution, and function of all instances of figurative language.

Metaphor is defined as any word(s) which describe one realm of experience in terms of another and transfer the meanings and connotations of a figurative to a literal term. Eight metaphorical types, depending on the part of speech which begins the metaphor and its degree of expansion, have been identified: simple noun, expanded noun, noun cliché; simple verb, expanded verb, verb cliché;

adjective (adverb) and personification. Context is defined as one of three modes of discourse: narration, the representation of consciousness, and dialogue.

Analysis of the numerical distribution of metaphors by type and context reveals that simple noun and verb metaphors occur with some regularity in all contexts. The frequency and placement of the remaining six types are highly variable. Expanded noun and verb metaphors and personifications occur most often in consciousness, less in narration, and least often in dialogue. Verb clichés occur most frequently in dialogue. Noun clichés and adjective metaphors occur much more often in dialogue and consciousness than in narration.

The increase or decrease of a specific type in any one context is directly related to the characters and events represented in each chapter and the general effect created by this type. Expanded verb metaphors occur frequently in consciousness, for example, where they function to convey the dynamic process of thought and emotional response. The number of expanded verb metaphors employed in narration shows a marked increase in two particular chapters, however, where this metaphoric type is utilized to describe the process of emotional and psychological interaction between characters from a more objective point of view than that available to the recording consciousness.

The distribution of simple and expanded figures in particular contexts also serves as a means of creating emphasis. The greater use of expanded metaphors in consciousness and simpler structures in narration and dialogue is one of the methods by which James's characteristic emphasis on internal awareness of events rather than the events themselves is both achieved and maintained.

The relationship between metaphor and context functions in two basic ways: (1) to reinforce particular effects through similar metaphors used in more than one mode of discourse, and (2) to create an opposition between characters by a marked increase of metaphors applied to a more active and dominant character in narration and dialogue and a complementary increase of metaphors applied to a more passive character in consciousness.

The analysis of total metaphoric content reveals that James's use of metaphor is not limited to the striking and well-developed figures long noted in Jamesian criticism. When the number of simple noun and verb metaphors (150) in all chapters analyzed is combined with the number of generally simplistic adjectives (27) and clichés (35), the total number of simple metaphoric types (212) is actually greater than the total number of expanded structures (166), i.e., expanded nouns and verbs (151) and personifications (15).

The frequent use of ordinary words such as taking, meeting, turning, and working in these simple metaphoric types is striking. Metaphoric clichés similarly use ordinary language in highly effective ways. The accumulation and mutual reinforcement of figures utilizing the strongly physical connotations of the language of ordinary speech constitute an important and previously unrecognized component of Jamesian prose. These figures balance his more frequently noted abstract diction and complex sentences.

INTRODUCTION

Close analysis of the language of literary texts has assumed increasing validity since its introduction by the "New Criticism." Studies of diction, syntax, grammar, sentence length and various other aspects of verbal texture have attempted to discover some of the essential ways in which words work together. While no study of this type can ever be comprehensive, each approach is only a way of exploring the complex structure of the work of art, there is demonstrated value in the attempt to come to terms with what R. J. Kaufman has described as "what is peculiarly there in the unique verbal network of the poem or fiction."[1]

My particular focus on language in this study is on the device of metaphor as it is utilized in The Wings of the Dove, a major novel in the James canon. Working with representative chapters in the novel, I have attempted to show that James uses metaphor in a pervasive and systematic way to create the total impression of characters

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[1]"Metaphorical Thinking and the Scope of Literature," College English, 30 (Oct. 1968), 47.

and events, to control reader evaluation of character, and to direct our perception, on a moral level, of the meaning and significance of the novel's action. I have worked particularly with different types of metaphor as they are used in the three basic contexts of narration, the representation of consciousness, and direct speech, and the way in which the interaction of metaphor and context contributes to these functions. In locating the actual existence of metaphorical language in the novel, I have also attempted to go beyond those striking and clearly significant metaphors which constitute rather obvious metaphoric patterning to discern the total metaphoric content and the subtle and sometimes barely perceptible working of figurative language throughout the text. Central and key metaphors have not been excluded as objects of study, of course, but they are considered as only the more striking examples of James's consistent use of metaphor to create both the substance and meaning of the experience recorded in the novel.

The use of metaphor to create emphasis and convey meaning, through the connotations and associations of the figurative terms used, has long been recognized in criticism. The more fundamental and pervasive working of metaphor simply to present and give substance to the elements of the fictive world represented in the novel has not, however, been given equal critical attention. Yet it is obvious that in order to even contemplate a novel's

theme, or the intricate designs of verbal repetition, the reader must first perceive the novel's characters and events as somehow "real" and "actual." He must feel and apprehend their contour and shape and believe in them before anything in the novel really matters. The words "real" and "actual" are perhaps inadequate to the task given them in making this point, but they are the best general terms we have. Witness Shakespeare's need for metaphor when he is talking about the same thing.

> And as imagination bodies forth
> The forms of things unknown, the poet's pen
> Turns them to shapes and gives to airy nothing
> A local habitation and a name.
> (A Midsummer Night's Dream, V.i. 15-18)

And the briefest recollection of the lack of "reality" in some novel which has failed to convince us will perhaps convey, from another angle, what is meant by the "real" and "actual" in fiction. In any case, the word "reality" is that used by James himself.

> It goes without saying that you will not write a good novel unless you possess the sense of reality: but it will be difficult to give you a recipe for calling that sense into being. Humanity is immense, and reality has a myriad forms; the most one can affirm is that some of the flowers of fiction have the odor of it, and others have not. . . .[2]

And the matter can perhaps rest there on his authority.

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[2]"The Art of Fiction," The Future of the Novel, Essays on the Art of Fiction, ed. Leon Edel (New York, 1956), p. 12.

The important point here, and one that is particularly related to the emphasis in this study on total metaphoric content as opposed to selected and clearly significant metaphoric patterns, is that the "sense of reality" so valued by James is often "called into being" through the power of figurative language to concretize and render vivid and precise the experience recorded in the novel. The capacity of metaphor to provide "solidity of specification," to make an essentially fictive being actually come to life in our imaginative recreation of the novel's action, is one of the most significant aspects of this linguistic device. And it does not depend, for its effectiveness, on elaborate or striking figures. When James describes Milly Theale's response to the central image of the dove given her by Kate, for example, he uses a metaphor which is so simple in both form and diction, "She met it on the instant as she would have met the revealed truth" (I, 309),[3] that we are scarcely aware that it is a metaphor. And yet this figurative use of the verb meet to describe a psychological confrontation in terms of an actual physical encounter gives us a sense of the effect of Kate's words on Milly, of the force of Milly's recognition and acceptance

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[3]Henry James, The Wings of the Dove, The Modern Library (New York, 1937). All subsequent references to the novel are from this text. (Emphasis supplied.)

of the truth and implications of the image applied to her, which no literal paraphrase can approximate.

It is the presence and continual working of this kind of metaphor in conjunction with the more striking and elaborate figures in the total verbal texture of the novel, and the relationship of the metaphors used to the context in which they occur, that the method of analysis developed in this study attempts to discover and understand. The impulse to approach metaphor from a broader and more comprehensive perspective than those encountered in my own reading of criticism on both James and other writers derived from my feeling that certain unexplained effects of a literary text, such as its power to generate emotional response or to control our evaluation of characters and events, might be explained by reference to particular stylistic devices. Metaphor seemed an appropriate device for study because of its vital capacity to both present and evaluate experience.

The analytical method developed to implement this approach is, in an important sense, the most significant contribution made by this study. While its actual demonstration in the analysis of representative chapters of The Wings of the Dove provides insight into the functional use of metaphor in this novel, its larger significance lies in the discovery of a way of looking at and talking about metaphor which leads to a deeper understanding of

the way in which figurative language operates, on a word by word, page by page level, in the complex texture of James's prose. This approach to metaphor, which has not been previously attempted, suggests a broad range of possibilities for further and more general study of the methods used by James to create the impressions of character and events, the relationship between metaphor and theme, the chronological development of this aspect of his style, and the use of metaphor as a criterion for the comparative analysis of different writers.

The fundamental importance of the analytical method developed to examine this aspect of James's style requires both some preliminary explanation of the rationale behind this approach to the nature and placement of metaphoric language and a full explication of the method itself. Because metaphor is so fundamental to literature, and so complex, this rationale also needs to be set within the larger framework of general approaches to metaphor and related to previous criticism in this area. This general perspective is provided in the opening chapter of the study which focuses on theoretical approaches to metaphor and previous studies of imagery and metaphor in James's fiction. Critical writing on this particular aspect of The Wings of the Dove is summarized in the review of criticism on the novel contained in the bibliographic essay in Appendix A. Chapter 2 provides a full explication of the analytical

method developed and used in this study and Chapters 3-6 demonstrate this method in the analysis of selected chapters from the novel.

CHAPTER 1

METAPHOR AND LITERARY CRITICISM: A GENERAL PERSPECTIVE

Approaches to Metaphor: Theory and Practice

Although it is possible to define metaphor as a rhetorical device, a juxtaposition of words to signify something other than their literal or normative meanings, it has become increasingly obvious that its use involves a great deal more than rhetoric. The older view of metaphor as decorative or detachable has been supplanted by an awareness that metaphor is closely related to the very process of thinking and seeing and, ultimately, of knowing.

Philosophers, scientists, linguists, and literary critics have all shared in the development of this enlarged concept of metaphor. They call attention, in various ways and from various perspectives, to its importance in cognition, in value perception and communication, and in the essential process of giving form and shape, in language, to insights and conceptions for which there are no direct, verbal equivalents. Writing a philosophical defense of metaphor in scientific thought, Max Black opposes directly the concept of metaphor as "decoration."

> Metaphorical thought is a distinctive mode of achieving insight, not to be construed as an ornamental substitute for plain thought.[1]

The most telling argument in Black's defense is the real loss of "cognitive content" in the literal paraphrase of metaphor.

> The relevant weakness of the literal paraphrase is not that it may be tiresomely prolix or boringly explicit (or deficient in qualities of style): it fails to be a translation because it fails to give the insight that the metaphor did. (p. 46)

Speaking from the literary critic's point of view, Philip Wheelwright emphasizes the same sense of the value of metaphor as a cognitive instrument: "Metaphor is a medium of fuller, riper knowing; not merely a prettification of the already given."[2]

While the cognitive function of metaphor is generally recognized, its capacity to not only present but also evaluate experience is of particular concern to literature. Scientific and philosophical concepts are intended, though they may not always succeed, as models or paradigms of an objective impersonal reality. Literature, focusing as it does on the individual and particular, necessarily

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[1] Models and Metaphors: Studies in Language and Philosophy (Ithaca, N. Y., 1962), p. 237.

[2] The Burning Fountain, A Study in the Language of Symbolism (Bloomington, Ind., 1954), p. 97.

presents a personal experience of reality in which subjective feelings and values both constitute and determine content. In a recent analysis of the transformation of reality into art, John Hagopian distinguishes the work of art from rational discourse.

> Forms abstracted in art are not those of rational discourse, which serve to symbolize public "fact," but complex forms capable of symbolizing the dynamics of subjective experience, the pattern of vitality, sentience, feeling, and emotion. Such forms cannot be revealed by means of progressive generalization. . . . A work of art is and remains specific. It is "this" and not "this kind"; unique instead of exemplary. . . .[3]

He then goes on to describe art, in general, as "man's way, his only way, of making models of value-charged experiences for contemplation." In literature, he continues, man's "chief means of doing so is by means of metaphor--including the expanded metaphors we call novels." This relation between metaphor and the communication of value confers on metaphor a unique significance. As Hagopian suggests, "metaphors are among man's highest achievements in being presentational and value-charged" (pp. 53-54).

That metaphors not only present but also evaluate their subjects, and these may be persons, events, or

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[3]"Symbol and Metaphor in the Transformation of Reality into Art," Comparative Literature, 20 (1968), 52.

perceptions of innumerable variety, is not, of course, a discovery of recent criticism. John Middleton Murry, writing in 1927, states, for example, "All metaphor and simile can be described as the analogy by which the human mind explores the universe of quality and charts the non-measureable world."[4] In simpler form, and with the valuing process implicit rather than directly stated, Ruth Herschberger asserts, "Metaphor does make statements about the world."[5]

The importance of metaphor in literature, deriving from these functions, has also been amply recognized. Noting the earlier view of metaphor as purely decorative, Wellek and Warren's Theory of Literature opposes "our own view" which

> sees the meaning and function of literature as centrally present in metaphor and myth. There are such activities as metaphoric and mythic thinking, a thinking by means of metaphors, a thinking in poetic narrative or vision.[6]

What is new in Hagopian's article is the expressed conviction of the unique importance of metaphor for modern writers

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[4]"Metaphor," in Essays on Metaphor, comp. Warren A. Shibles (Whitewater, Wisc., 1972), p. 33.

[5]"The Structure of Metaphor," Kenyon Review, 5 (Summer, 1943),

[6]Theory of Literature, 3rd ed. (New York, 1956), p. 193.

deriving from our lack of any generally accepted system of values or common agreement on general terms. He suggests that our realities are largely personal and that metaphor has become a virtual necessity for the artist who wishes to communicate his individual values and perceptions. Hagopian focuses clearly on this central issue.

> The crux of the matter is that modern writers do not present their visions of reality--even of social reality--discursively. Instead they persent verbal analogues of the immediately felt experience of such reality by a rich use of image, symbol, and metaphor. (p. 52)

Metaphor is, he goes on to say, one of the

> most important factors that make literary productions works of art rather than merely fictional history and sociology; that is, those factors which charge experience with human feeling rather than merely comment on it. (p. 52)

Given the modern writer's[7] special need and use of metaphor, it is important to ask what approaches to the

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[7]While Henry James may not be considered a "modern writer" by some, his later fiction manifests a keen awareness of the general loss of common values in Europe and America and his vision is intensely personal. Further, the chronological placement of James in the development of fiction depends largely on the subject with which a particular writer is concerned. James's work has been studied as 19th century fiction (in The Victorian Mode in American Fiction, 1865-1885 [East Lansing, Mich., 1965] by R. P. Falk and Henry James and the Naturalist Movement [East Lansing, Mich., 1971] by Lyall H. Powers), as marking a transition between the 19th and 20th centuries (in The English Novel from Dickens to Lawrence [New York, 1970] by Raymond Williams and The English Novel in Transition, 1885-1940 [New York, 1965] by W. C. Frierson), and as an

analysis of metaphor are available to literary criticism.

While the sheer quantity of theoretical writings on metaphor precludes any brief survey of the field as a whole,[8] a recent article by Gian Franco Pasini, "Lo Studio delle metafore,"[9] provides a helpful categorization of various approaches. Through Pasini's analysis, which offers a comprehensible and reasonably detailed map of an extensive and difficult terrain, individual studies on metaphor can be placed in perspective so that we may, in a Jamesian phrase, have some idea of "where we are."

According to Pasini, studies on metaphor fall into two large groups: those concerned with what is signified by the metaphor (significato) and those concerned primarily

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important contribution to a clearly modern phenomenon, the stream of consciousness novel (in Stream of Consciousness: A Study in Literary Method [New Haven, Conn., 1955]) by Melvin Friedman. The general question of James's modernity is also closely related to the particular novel under consideration. It is the attitudes and concerns manifested in the later novels such as The Wings of the Dove which justify reference to him as, in some important respects, a "modern" novelist.

[8]The extensive literature on metaphor, from every conceivable point of view, has recently become more accessible through Warren Shibles' Metaphor: An Annotated Bibliography and History (Whitewater, Wisc., 1971) which indexes 422 topic headings directing the reader to 297 pages listing individual works on metaphor.

[9]Lingua e Stile, 3 (1968), 71-89.

with the metaphor itself as signifier (significante). There are, within each of these major categories, the two subcategories indicated below.

I. Significato	II. Significante
A. Attempts to develop a typology or classification of metaphors	A. Studies of metaphorical structure based on the principles of traditional grammar
B. Investigations of metaphor as a device of semantic change	B. Studies of metaphorical structure based on modern linguistics

(Summarized from Pasini, pp. 72, 81)

While semantic and linguistic studies (IB and IIB above) may have great relevance for literature, and are often highly suggestive,[10] there has been, as Pasini suggests and my own reading confirms, little practical application of semantic and linguistic theory to the interpretation of literary texts. Semantics is a highly specialized science dealing more with the history and changes in the

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[10]Pasini cites as an example the work of Roman Jakobson who suggests that there are two basic processes of metaphor formation which have been previously unrecognized: that which operates through similarity and that which operates through contiguity. Each individual writer reveals his personal style through a dominant use of one or the other, according to Jakobson, and, in addition, entire schools or genres are dominated by one of the two processes. Romantic and symbolist poets primarily use metaphors of similarity, for example, and realistic prose writers metaphors based on contiguity. Pasini finds Jakobson's "intuitions" highly suggestive and valuable, as indeed they appear to be, but inadequately proven by applied research and analysis of actual literary texts (p. 85).

meaning of words than with their interaction in literature.[11] Linguistics focuses more closely on specific texts, to reveal much that is interesting and worthwhile in terms of linguistic structures, but seldom contributes, on the level of interpretation, insights which are not equally discoverable through nonlinguistic criticism. As G. N. Leech suggests in "Linguistics and the Figures of Rhetoric,"

> The most interesting and illuminating aspect of communication in literature is beyond the scope of linguistics. The literary writer's object, after all, is to transcend the limitations of ordinary language, and this is the real sense in which he can be said to use language creatively.[12]

Of the four major groups outlined by Pasini, then, only two--systems of metaphorical classification and studies of metaphor based on traditional grammar--are primarily concerned with the interpretation of metaphor in literature.

Studies based on the classification of metaphoric types are, as Pasini notes, "innumerable" and exist in all languages and literatures (p. 72). He cites and summarizes the systems developed by French, Rumanian, Polish,

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[11]Mario Pei and Frank Gaynor, A Dictionary of Linguistics (New York, 1954), p. 193.

[12]"Linguistics and the Figures of Rhetoric," in Essays on Style and Language, Linguistic and Critical Approaches to Literary Style, ed. Roger Fowler (New York, 1966), pp. 155-156.

and English scholars. The English work noted is Henry Wells's Poetic Imagery (New York, 1924) which focuses on Elizabethan poetry and distinguishes seven major types of poetic images.

In general, Pasini evaluates this approach to metaphor as relatively useless to the literary critic, although of some interest to the linguist. The categories are often arbitrary and subjective, and based on some particular aspect of metaphor (e.g., effectiveness or objective content) rather than on a totality of metaphoric form, content, and function (p. 73).[13]

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[13] In addition, and from my particular point of view, I find the imposition of any externally derived theory of metaphor on the work of art extremely difficult. A system may be an important contribution to theory and yet largely restricted, as an instrument of interpretation, to its originator. The subjective nature of a system classifying elements in a work of art on the basis of "effectiveness" or, in the case of Wells, degrees of imaginative activity, are extremely difficult if not impossible to transfer as a usable method from one mind to another. Also, and even more importantly, literary criticism which begins with a close examination of the text is more concerned with discovering the particular system internal to the text itself than with imposing on the text an externally devised system. In essence, I agree with Percy Lubbock when he states

> General principles of universal application are all very well; but the book to be written is a particular case; and it is indeed a simple little book if it submits to the treatment of generalities and asks for no more (The Craft of Fiction [New York, 1947], p. iii).

The final approach to be considered, that based on the principles of traditional grammar, is illustrated by Pasini through Christine Brooke-Rose's A Grammar of Metaphor (London, 1958). Basing her study on sixteen English poets, from Chaucer to Dylan Thomas, and focusing on the parts of speech in which metaphor occurs, Brooke-Rose avoids the subjectivity of other types of classification and achieves for the first time, according to Pasini, a truly objective system of metaphor (p. 83).

While Pasini commends the originality and scholarships of A Grammar of Metaphor, however, he finds the work limited because it fails to take into account that modern linguistics has rendered the logical categories of traditional grammar no longer absolute. He agrees that these categories remain useful, but argues that they would be more appropriately applied to the analysis of the works of a single author, where some system may indeed be discoverable, than to the general nature of metaphor as revealed through different authors writing in different periods (p. 83). My own approach to metaphor in James, while different from Brooke-Rose in many respects, essentially belongs in this category and takes support from Pasini's suggestion of the appropriateness of this type of approach to the work of a single author.

Pasini's review of the major theoretical approaches to metaphor brings into rather sharp focus the large gap

between pure and applied theory in metaphorical studies. At the same time, in the actual practice of literary criticism, metaphor has always been a major focus of interest. There exist countless books and articles analyzing "patterns of metaphor" in individual writers and works. The discovery of these "patterns" is a recognized and widely used method of critical analysis. While no general review of all practical criticism dealing with metaphor is, of course, possible in this study nor has, to my knowledge, been attempted, the method of focusing on discernible patterns is at least an obvious trend in Jamesian criticism, summarized in the section of this chapter entitled Approaches to the Study of Imagery and Metaphor in Henry James, and common in metaphorical studies as a whole.

There are, operating in these studies, however, two generally unstated and unexamined assumptions about metaphor which have severely limited the extent to which a particular writer's use of metaphor as a stylistic device has actually been examined. The first is that the primary objective in metaphorical studies is the discovery of highly significant and recurring metaphors. The second is that image and metaphor are identical. These two assumptions have operated jointly and consistently to obscure the functioning of metaphors which do not have vivid imagistic content or relevance to some significant pattern. But image and metaphor are not the same, and using the terms

interchangeably inevitably tends to focus our attention on only certain kinds of metaphors. The distinction between image and metaphor is of crucial importance, therefore, in the analysis of total metaphoric content undertaken in this study, and some further comment on the necessity of making this distinction and the implications of failing to do so is both necessary and appropriate.

The Distinction Between Image and Metaphor

Some twenty-five years ago Josephine Miles called attention to the absence in modern critical writing of any clear and accepted distinction between image and metaphor.[14] Expressing her wonder at the long-standing confusion between "sensory reference or image, and analogy or figure," she goes on to explain that images and metaphors are not only different in kind but in their ways of working in a given text.

> My idea is that image is a matter of material, of reference, which is sensuous as distinguished from abstract, while figure is in addition a matter of method, of juxtaposition, extension, condensation; that image represents an act of selection, while figure represents an act of arrangement; and that fundamental study of the relations between them is yet to be made. (p. 526)

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[14] "The Problem of Imagery," Sewanee Review, 58 (1950), 522-526.

Noting, further, that images and metaphors "may work together or separately," she suggests the danger attendant on ignoring the differences between them: "By merging them we may ignore them when they are separately at work. An image may simply refer, not compare; a figure may simply compare two abstractions, not image" (p. 525).

The common sense and clarity of these observations clearly command assent. The reason this basic distinction has not been generally applied in studies of imagery and metaphor in a specific text is not, however, far to seek. As readers we tend to consciously respond to and note as significant primarily those metaphors which utilize some form of sensuous imagery. We approach the whole subject of imagistic or metaphorical patterning through our perception of a felt significance, based on the content of the metaphor, and do not ordinarily take into account any distinction between the two technical devices or the many metaphors which do not fit into a pattern or call attention to themselves by the use of sensuous imagery. Again and again, a critic writing ostensibly about patterns of metaphor will begin to include in his pattern instances of purely referential imagery[15] which may be closely related

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[15]A purely referential image may be defined as a description of an object represented as actually present. Such images generally receive critical attention as "images" in two ways: (1) when they are noted because of their

in content to actual metaphors in the text but are not in themselves used metaphorically.[16]

That this approach is common is demonstrated by the preface of Florence Marsh's study on Wordsworth's imagery[17] which is recommended by Robert Gale, a leading Jamesian critic, as an excellent review on critical theory concerning the analysis of imagery in literature. Marsh initially notes the distinction between image and metaphor suggested by Miles, but asserts that it is not crucial since "most students of imagery do not attempt to deal with purely literal imagery, which lacks obliqueness" and "most do not attempt to deal with metaphoric constructions that lack concreteness. Most poetic figures do work in connection with sensory images" (pp. 13-14). Another critical work,

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richness or sensuous appeal, as, for example, in the description of the table laden with delicacies in Keats' St. Agnes Eve; and (2) when they are perceived as part of a symbolic or imagistic pattern. The gilded cup in Henry James's The Golden Bowl is a good example of an actual object which becomes symbolic. Less striking objects, events, or settings may also achieve symbolic suggestiveness as elements in an imagistic pattern which includes both purely referential and metaphorical images.

[16]A good example of this occurs in criticism of Wings where the purely referential image of the Venetian storm and the purely metaphorical images of consciousness or experience as a fluid medium are cited as equal and undifferentiated elements in the "water imagery" of the novel.

[17]Wordsworth's Imagery, A Study in Poetic Vision (New Haven, 1952).

Robert Humphrey's Stream of Consciousness in the Modern Novel (Berkeley, 1954) provides a good example of the critical confusion of terms in its simple assertion of their identity: "Images can be identified as figurative comparisons, usually in the form of similes or metaphors" (p. 76).

What is clearly reflected in the practical fact of what "most students of imagery do" and Humphrey's over-simplified and untenable assertion is the working of the assumption, as formulated by Miles, "that most effective imagery is figurative and most effective figure is imaged" (p. 525). The real focus of critical writing on image and metaphor, revealed in the use of the word "effective," has been on the striking and suggestive instances of each and not on their simple occurrence in language.

The approach of this study is to extend the examination of metaphor beyond the obviously "effective" examples of its use to include the total metaphoric content of the particular chapters selected for analysis. In this examination metaphors are identified as metaphors depending on their linguistic character, and in terms of the definition of metaphor given in the statement of method in Chapter 2, and without regard to their use or nonuse of imagery as defined by Miles. I have attempted to maintain, in other words, the distinction between image and metaphor as different elements of verbal texture, which

may or may not be combined in one figure, in order to determine as objectively as possible the specific effects created by the use of metaphor as a stylistic device.

Metaphor and Total Verbal Texture

The need to distinguish between image and metaphor as different and distinguishable elements of verbal texture is intensified by the growing recognition of the significance of total verbal texture in literature. It has become increasingly obvious that the critical tendency to select for study only those elements or patterns which possess a certain degree of immediately felt significance does limit our understanding of the functioning of other less striking aspects of the verbal texture. While I do not altogether agree with Barbara Hardy's statement that "there is perhaps something wrong with a critical account of a novel which mentions only those details and images which fit into a symbolic series or codifiable moral argument,[18] --no one analysis can ever comprehend all the elements in a particular text--I do share her recognition that there is a great deal unaccounted for by this traditional approach. Criticism focusing on metaphor in particular

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[18] The Appropriate Form: An Essay on the Novel (London, 1964), p. 13.

needs to extend its limits beyond the obviously significant or highly developed metaphors which have already received so much critical attention, particularly in Henry James.

The general need for an approach to literature that goes beyond the perception of large symbolic patterns or implicit "moral arguments" and focuses on previously unregarded elements in verbal texture has been strongly argued by Ruth Herschberger with particular reference to metaphor.[19] In our persistent "search for meaning" in great literature, motivated perhaps by a peculiarly modern need to discover some sense of the significance of human life lacking in our lives, criticism has tended to deal too exclusively with what she describes as "the most tangible, erudite, and philosophically phraseable concepts." We have ignored, she continues,

> certain aspects of the aesthetic experience, especially the multiple and elusive fringes of meaning and connotation. But effective texture, encompassing these fringes is the admitted earmark of the great poet [or novelist], since any hack can use a "great" theme and plant reinforcements along the way. (pp. 436-437)

Herschberger's emphasis on verbal texture is similar in some respects, of course, to that of the New Criticism. There is, however, an added dimension implicit in

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[19]"The Structure of Metaphor," Kenyon Review, 5 (1943), 433-442.

the arguments of both Hardy and Herschberger. The New Critics generally asserted the value of intrinsic criticism as opposed to criticism with some other external orientation such as an historical or biographical approach. What both Hardy and Herschberger are suggesting is that the close attention to verbal texture should begin with an awareness of the possible effectiveness of the small and multiple elements of its totality. Writing specifically of Henry James, Hardy asserts the importance of the innumerable and unmarked details which "sooner or later impress us (sooner rather than later) as having a density of reference, a large irony, a symbolic weight, when they make their cunning appearance in The Portrait of a Lady or The Wings of the Dove." She summarizes her argument with a suggestion of James's "total relevance."

> James gives us a dramatically enclosed and self-contained world where everything has relevance to the main argument, where appearances, gestures, objects, images, conversation all shoot out like sure arrows to the heart of the matter. His pattern is insistently centripetal, his relevance is total. (p. 15)

This "total relevance" of detail in James is perhaps unmatched by other novelists as a whole. But there is general and increasing awareness among critics of the power of the totality of a text which, as Angus McIntosh suggests, "word by word, phrase by phrase, clause by clause, sentence by sentence does not reveal anything very unusual

or arresting," to produce a profound cumulative effect on the reader.[20] And this awareness has provoked a rather general recognition of the need for the analysis of the whole of verbal texture. To quote McIntosh again, there are

> elements or strands of something or other which permeate long stretches of text and produce a gradual build-up of effect. What the linguist can perhaps do is to try to look at and for all such elements in a more rigorous and systematic way than has been customary in the past. (pp. 19-20)

Hopefully, such inquiry need not be limited to linguistics. But in any case, it is clearly true that to be effective, language need not be, as H. C. Martin writes, necessarily vivid and suggestive.

> It may be entirely blunt, stripped of superficially evocative associations and still send down depth charges. The concern is not for the mot juste but for the mot resonant.[21]

These assertions of the importance of the totality of texture are particularly relevant to the novel. Comparing the novel with historical narrative, for example, Martin Price writes,

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[20]"Saying," Review of English Literature, 6, No. 2 (April, 1965), 9-20.

[21]H. C. Martin, "The Development of Style in Nineteenth Century American Fiction," in Style in Prose Fiction, ed. H. C. Martin, English Institute Essays, Vol. 4 (New York, 1959), p. 137.

> The comparatively high degree of coherence the novel promises may lend more expectation that each element--even those that normally constitute ground--will emerge as significant, and as a rule a greater proportion will, many having been created with just such a function in mind. The elements of the novel are, one might say, saturated with purposiveness as true historical materials cannot be.[22]

And, in a similar vein, John Goode, writing specifically of The Wings of the Dove,

> With this novel more than most, we are aware, I think, that accounts of its structure do not coincide with our experience of the book, because the book is so much an expansion from a simple plan. If it has value, the value will reside in the significance and effectiveness of the texture which the frame holds.[23]

As convincing as these assertions of the importance of total verbal texture may be, however, they do not take us very far toward the discovery of a practical method of inquiry. Analyzing the totality of any aspect of literature is obviously a practical impossibility. We can only deal, as a practical matter, with selected elements of verbal texture in selected portions of a text. We can operate, however, with an awareness of the possible and

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[22]Martin Price, "The Fictional Contract," in Literary Theory and Structure: Essays in Honor of William K. Wimsatt, ed. Frank Brady and others (New Haven, 1973), p. 174.

[23]John A. Goode, "The Pervasive Mystery of Style: The Wings of the Dove," in The Air of Reality, New Essays on Henry James, ed. John A. Goode (London, 1972), p. 245.

multiple sources of effectiveness in a given text, and focus on specific and selected elements in this text in terms, at least, of their totality.

That such a study is possible for metaphor is supported by Josephine Miles's argument that metaphors are, in fact, distinguishable elements within a text. Unlike images which, as she suggests, tend to "merge into one another verbally as they do psychologically" (there being a large element of subjectivity and variation in reader perception of what words actually do call up a sensuous impression), "figure is a verbal device, its outlines may be observed in its terms" (pp. 523, 525). Metaphors may, in effect, be discerned and counted in a way that images cannot. The general disvaluation of the counting and cataloging of images, which Melvin Friedman describes so aptly as "virtuous work . . . almost always in excess of the results," undertaken by compilers who are not only "not always certain about exactly what they are counting" but also "not always certain about exactly why"[24] need not extend to metaphor. Further, the "why" of the study of metaphorical language leads, as suggested in earlier paragraphs on the unique importance of metaphor

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[24]Melvin Friedman, Stream of Consciousness: A Study in Literary Method (New Haven, 1955), pp. 50-51.

as a conveyor of meaning and value, to essential questions concerning how literature communicates.

The conviction of the importance of metaphorical language as, in Hagopian's terms, both "presentational and value-charged," is a fundamental assumption of this study. The need to examine all occurrences of metaphor as significant linguistic items, whether they are striking or barely perceptible, combined with concrete images or purely abstract, is the corollary of this assumption. Only the necessary placement of this study in the light of previous critical writings on Henry James now remains.

Approaches to the Study of Imagery and Metaphor in Henry James

The importance of image and metaphor in James has long been recognized. One critic, writing in 1916, the year of James's death, comments rather effusively on "the utmost luxuriance of metaphor" in the late novels and compares these works to "a goodly land arrayed with . . . strange and wonderful flowers."[25] In a similar vein, Raymond Mortimer, writing in 1943, describes the novelist's "most splendid resource" as "the prodigality of metaphors."[26]

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[25]Wilfred L. Randell, "The Art of Mr. Henry James," Fortnightly Review, 105 (1 April 1916), 624.

[26]Raymond Mortimer, "Henry James," Horizon, A Review of Literature and Art, 7 (May 1943), 326.

Neither critic takes into account any distinction between image and metaphor, however, and Mortimer provides a good example of the critical confusion surrounding the terms by equating imagery and metaphor. The phenomenon he describes at the beginning of a paragraph as the "prodigality of metaphors" appears at the end as "a Gothic exuberance of variegated imagery" (p. 326). Other, more well-known critics retain this confusion at the same time that they underline the importance of that element in James's style variously described as "subtly recurrent images of a thematic kind,"[27] "sustained metaphors" and "poetic symbolism and imagery,"[28] and metaphors which constitute the "Jamesian equivalent of myth."[29]

Critical recognition of the presence of highly suggestive or symbolic images and metaphors in James in these terms demonstrates the general tendency to approach both imagery and metaphor through their felt significance. Words such as "symbol," "theme," and "myth" used in connection with image and metaphor focus on their primary

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[27]F. O. Matthiessen, Henry James: The Major Phase (London, 1944), p. 62.

[28]Miriam Allott, "Symbol and Image in the Later Work of Henry James," Essays in Criticism, 3 (1953), 323.

[29]Austin Warren, "Henry James: Symbolic Imagery in the Later Novels," Rage for Order, Essays in Criticism (Chicago, 1948), p. 148.

importance as elements in large symbolic, thematic, or mythic patterns. If a word or group of words appears significant in terms of these patterns, it seems to matter very little whether we are dealing with a literal image, a metaphor, or a combination of image and metaphor.

While this emphasis has produced much that is worthwhile in criticism, it has, by its very nature and focus, continued to obscure the distinction between image and metaphor as stylistic devices. It has given easy warrant, in effect, to criticism which categorizes the image of the actual river in the recognition scene of The Ambassadors as a device similar in kind to the many metaphors of the "stream" of consciousness or experience in the novel.[30] The real link here is not, however, that they are similar devices but that they have the same content, i.e., water, in common.

This combining of images and metaphors on the basis of content, and the selection of specific examples for study on the basis of felt significance, characterize not only studies of "imagistic patterns" in specific novels[31] but also more comprehensive analyses of James's general use of sensuous and figurative language.

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[30]Richard Chartier, "The River and the Whirlpool: Water Imagery in The Ambassadors," Ball State University Forum, 12, No. 2 (Spring, 1971), 70-75.

[31]Studies of this type are too numerous to summarize or even list comprehensively. Articles and portions

of longer works which analyze patterns of imagery occur frequently in Jamesian criticism because the fiction so often contains significant and easily discernible patterns of recurrent and related image groupings. As Adeline R. Tintner suggests in a recent survey of the field, "Henry James Criticism: A Current Perspective," American Literary Realism, 7 (1974), 155-168, "the richly fruited plum pudding of his prose rewards prying fingers" (p. 155). While I have not attempted a comprehensive review of all available criticism of this type, I have studied the relevant articles on Wings, which are summarized in Appendix A, and more recent criticism of other works to determine if my particular approach has been used before. It has not, so far as I have been able to determine, and the following articles which have been surveyed indicate rather clearly the tendency to focus on the development of key images and metaphors rather than on the general use of the metaphor: Ronald Beck, "James's 'The Beast in the Jungle': Theme and Metaphor," Markheim Review, 2, No. 2 (Feb. 1970), [17]-[21]; Richard Chartier, "The River and the Whirlpool: Water Imagery in The Ambassadors," Ball State University Forum, 12, No. 2 (Spring 1971), 70-75; John T. Frederick, "Patterns of Imagery in Chapter XLII of Henry James' Portrait of a Lady," Arizona Quarterly, 25 (1969), 150-156; William M. Gibson, "Metaphor in the Plot of The Ambassadors," New England Quarterly, 24 (1951), 292-305; Strother B. Purdy, "Henry James's Abysses: A Semantic Note," English Studies, 51 (1970), 424-433; Daniel J. Schneider, "The Ironic Imagery and Symbolism of James's The Ambassadors," Criticism, 9 (1967), 174-196; Lotus Snow, "'The Prose and Modesty of the Matter'; James's Imagery for the Artist in Roderick Hudson and The Tragic Muse," Modern Fiction Studies, 12 (1966), 61-82; Snow, "'Some Stray Fragrance of an Ideal'; Henry James's Imagery for Youth's Discovery of Evil," Harvard Library Bulletin, 14 (1960), 107-125; Snow, "'A Story of Cabinets and Chairs and Tables'; Images of Morality in The Spoils of Poynton and The Golden Bowl," ELH, 30 (1963), 413-435; David R. Weimer, "Babylons Visited, Henry James," The City as Metaphor (New York, 1966), pp. 34-51. Among these articles, only Robert Schneider's, "The Ironic Imagery and Symbolism of James's The Ambassadors," calls attention to the cumulative effect of very slight rather than key images and metaphors. Discussing the novel's general motif of freedom versus confinement, Schneider notes the metaphoric use of words such as "got hold of," "handling," and "collared" (pp. 181, 183, 188). He does not draw any distinction between image and metaphor, however, and focuses primarily on the use of significant details which reinforce only this central motif.

Six more or less general surveys of this type appeared during a ten-year period, from 1950 to 1960. These studies, ranging from a comprehensive analysis of the imagery in all of James's fiction to a close analysis of the structure of his metaphors, will serve to illustrate by example the major approaches which have been used in studying this aspect of James. Since none of these studies makes any explicit distinction between image and metaphor, and all generally use the terms interchangeably, they are pertinent to my own study primarily as negative examples illustrating the absence, in present criticism, of any sustained attention to metaphor as metaphor.

Miriam Allott's "Symbol and Image in the Later Work of Henry James" (1953) is typical of the kind of commentary which is found throughout Jamesian criticism when it moves away from character analysis or general interpretation of the fiction to focus specifically on the novelist's use of imagery and figurative language.[32] Asserting that the

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[32]This type of approach might have been equally well illustrated by reference to Joseph Warren Beach, The Method of Henry James (Philadelphia, 1918), Percy Lubbock, The Craft of Fiction (New York, 1921), F. O. Matthiessen, "Henry James: Symbolic Imagery in the Later Novels," Rage for Order, Essays in Criticism (Chicago, 1948), and, more recent, Peter K. Garrett, "Henry James: The Creations of Consciousness," Scene and Symbol from George Eliot to James Joyce, Studies in Changing Fictional Mode (New Haven, 1969), pp. 76-159. Matthiessen, for example, states very clearly that "we may learn more about James's art by examining the function of a few of his most elaborated images

"vein of poetic symbolism and imagery" in the later James "calls for attention as the most important aspect of the 'major phase,'" Allott selects for analysis thematic images and metaphors which recur throughout the later novels. She discusses various objet d'art images, such as the Bronzino portrait in Wings or the title image of The Golden Bowl, and the pervasive images and metaphors of the jungle and the marketplace which contribute so much intensity to James's representation of "the black and merciless things behind the great possessions" (pp. 323, 332). Although it is highly selective, this approach is a particularly direct way of getting into the central core of a novel's meaning or analyzing those large issues of social and personal morality with which James was profoundly concerned. Its general intention is, however, to illustrate the way in which themes or concepts are communicated through key images and metaphors and not to examine the general functioning of metaphor as an element of verbal texture.

Two other studies of sensuous and figurative language in James approach the subject in a more comprehensive way by cataloging major image groups rather than analyzing selected examples.

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than by pursuing the sequence of their scattered and often minor echoes" (p. 70). I have chosen Allott's article because its title is specific and it is self-contained and not part of a larger study and therefore easier to present in summary form.

The first is R. W. Short's "Henry James's World of Images" (1953). Focusing on only the late style, Short introduces his study as an attempt to discuss the "whole subject" of imagery "in terms of the areas of existence or experience most used by James as sources for his imagery." His ultimate intention is to present "the lineaments of a cosmology, which could be combined with evidence from other sources to make a full account of the James world." Citing fourteen major subject areas,[33] Short includes in his survey images ranging from "concretely visualized settings" to the highly symbolic and purely metaphoric title image of Wings. He notes the different levels of intensity and effectiveness within this broad range, some images being merely ornamental and others "charged with extraordinary significance," and occasionally distinguishes between literal and figurative images within an individual grouping. Short's overriding concern is, however, with subject-area categories and the "April daisies" around Daisy Miller's grave are listed in the same column with a metaphorical "flower" representing an opinion "gathered as from a large field of comparison" appearing in the same novel (pp. 943, 960, 950, 948, 946).

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[33]The areas categorized are flowers, birds, art, the East, light-dark, height-depth, society-money, warfare, drama, meals, furniture, machinery, cage-beast, travel-water, (pp. 946-947, 951, 954).

Short's study has produced a useful catalog of image areas repeatedly used by James. His method is clearly limited as an analytical approach, however, and does not take us very far into either close analysis of a text or a deeper understanding of James's use of metaphor as metaphor.

The second of these more comprehensive studies is Robert Gale's The Caught Image, Figurative Language in the Fiction of Henry James (1954). Gale's approach is similar to Short's in that it is structured according to subject categories, in this case six major subject areas with a great many minor subheadings,[34] but quite different in intention and in the criteria according to which images are selected for inclusion.

Briefly stated, Gale's intention is to "throw light on James's personality and thought" and "help explicate his texts by showing that his imagery habitually points settings, characterizes, foreshadows, implements plot, and reinforces theme." In this closer attention to the actual functioning of images, particularly in his summary statement of the major categories and their various uses, Gale's survey does provide suggestive

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[34]Gale's six major categories are "water, flower, animal (the nonhuman half), and war, art, and religion (the human half)." He finds a total of "16,902 tropes in 135 novels and short stories" (p. 15).

generalizations concerning the effects of major image groups. Of water imagery, for example, he writes

> This water helps James show that life is alternately--and sometimes simultaneously --pleasant and terrifying, warmly delightful and mortally chilling, twinklingly sunny and profoundly bleak. We begin in water, go down gelidly into death, and sometimes are accorded a watery rebirth. (p. 246)

It is also helpful to know, from a historical point of view, that certain image groups are used more frequently than others at particular times in James's career. Animal imagery occurs more often in the 1890's, for example, while water imagery remains "at a steady level" (pp. 4, 232-239, 245).

The criteria by which Gale selects the images to be included in his survey present serious obstacles, however, to its usefulness as a basis for studying metaphor as a stylistic device. Although he asserts the objectivity of his criteria, he perpetuates the critical confusion concerning the terms image and metaphor by defining an image as a "simile or metaphor, in the broadest sense" and excluding metaphors occurring in clichés or idiomatic expressions, hyperbole, and figures based on "literal similarity" or "mere imaginativeness" (pp. 4, 7). What seems to be operating through these criteria is the familiar tendency to select images and metaphors on the basis of felt significance rather than on the basis of their actual occurrence

as linguistic mechanisms. That he is also operating on the assumption uncovered by Josephine Miles, "that most effective imagery is figurative and most effective figure is imaged," is also suggested by his definition of an image as a simile or metaphor "in the broadest sense."

In general, then, Gale's study, though broader in scope and more detailed than Short's, remains a similar catalog of the more or less striking instances of sensuous and figurative language in James arranged according to subject areas.

Of the three remaining studies, which are general in the sense that they are focused on more than one particular novel, two are similar in their special concern with the functions of figurative language. The first is Priscilla Gibson's "The Uses of James's Imagery: Drama Through Metaphor" (1954).[35] Gibson's major point is that it is important for "the investigator of images to go beyond the content of a metaphor, or even its simple recurrence" to examine more closely the "changing functions of the image in different contexts." She defines context in the Jamesian terms of "picture" and "scene" and further distinguishes two types of scenic dialogue: that of a character with a confidante and that of two characters in direct confrontation. This emphasis on context is, of course, fundamental

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[35] PMLA, 69 (1954), 1076-1084.

to my own study and while I have approached the definition of context somewhat differently, as indicated in Chapter 2, I share her conviction of the importance of context to metaphorical studies. The use of the same metaphor by different characters in different contexts and with different meanings is an effective device, as she suggests, to reveal "types of characters as well as dramatically striking discrepancies between points of view" (pp. 1076, 1077, 1084).

Gibson's general emphasis remains, however, on the obviously significant metaphors rather than on the general working of metaphorical language in the novels. Her article also provides an excellent example of the unquestioning acceptance of the terms imagery and metaphor as essentially interchangeable. She writes at one point, for example, "Images exchanged in [conversation with the confidante] create drama in a different way from metaphors used in genuine dialogue" (p. 1078). While she seems, in general, to be talking about figurative language, her failure to define her terms renders her article more valuable as a suggestion of a new focus in metaphorical studies, i.e., the emphasis on context, than as a demonstrated method for analyzing metaphorical language in James's fiction.

Where Gibson's article has a particular relevance to the study of metaphor as a stylistic device because of its emphasis on context, the second of the two studies which approach the problem from the point of view of the functions

performed by image and metaphor has practically no relevance. Alexander Holder-Barrell's The Development of Imagery and Its Functional Significance in Henry James's Novels (Bern, 1959) not only fails to distinguish between image and metaphor, or define either term, but also introduces three new image categories which are equally undefined and apparently based on the author's sense of a particular figure's effectiveness.[36]

The last and most recent general study of figurative language in James, Alex Holder's "On the Structure of Henry James's Metaphors" (1960),[37] continues to use image

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[36]There are, in Holder-Barrell's view, "common metaphors," "merely rhetorical comparisons and images," and "functional comparisons and images" (pp. 19, 23). He summarizes the relative presence of each in James's fiction as follows:

> On the whole, then, common metaphors play a less prominent part in James's novels than rhetorical comparisons and similes. Taken together and put into the scale against the remaining images, we find that in the early novels rhetorical images hold the balance with the others, but from The Old Things onwards there is a steady and considerable decrease in their application. Their place is taken by images which have greater functional significance. (p. 23)

Admitting that "it is difficult to separate merely rhetorical comparisons and images from those of a greater functional significance" even in the early James, Holder-Barrell ultimately falls back on the familiar subject areas, such as theater, animal, and water images, to present his findings.

[37]English Studies, 41 (1960), 289-297.

and metaphor interchangeably but focuses more clearly on metaphor as a stylistic device. Stating that "the easiest way to create an image lies in the metaphorical use of either a verb, an adjective (adverb) or a noun," Holder goes on to establish three major categories of metaphor based on the number of metaphorical elements in a particular figure. By element, he means "one word only, be it a noun, an adjective or a verb, used with a metaphorical meaning." The first category includes images with one metaphorical element, the second with any two or all three of the elements noted above, and the third with more than three (pp. 289, 294).

Holder's emphasis on the number of metaphorical elements and his particular interest in visual imagery lead him to conclude that the most significant metaphors in James are also those which are most elaborate and most pictorial (p. 294, passim). While his focus on specific grammatical elements facilitates close analysis of extended metaphors (he indicates, for example, the particular contribution made by each component), it does not relate metaphor to context or provide any really new insight into James's use of metaphorical language. Extended metaphors have always been noted by virtue of their length and complexity and single-component metaphors need not be simple in effect because they are simple in structure.

This brief review of critical approaches to image and metaphor in James's fiction suggests rather clearly that most studies in this area are concerned with either cataloging the subject areas of major image grouping or analyzing central or key metaphors. Within this body of criticism only Gibson's emphasis on metaphorical context and Holder's close attention to the structure of individual metaphors are directly related to this study.

This tendency is also illustrated in critical writing on The Wings of the Dove. The general review of criticism on the novel (Appendix A) suggests that very little attention has been paid to the use of metaphor in Wings beyond those striking or recurrent figures belonging to specific patterns. While metaphors are frequently and appropriately noted in support of arguments relating to character and theme, they have been largely selected on the basis of felt significance and for the purpose of illustrating these themes. No study which I have been able to discover has focused on the device of metaphor as a pervasive element in the novel's verbal texture.

The method of metaphorical analysis outlined and demonstrated in the following pages is offered, therefore, as a new experiment in criticism. It offers, in addition, I think, substantial and provocative insights into some fundamental questions of how Jamesian fiction actually operates on a word by word, page by page level. James

himself has written that "the study of connections is the recognized function of intelligent criticism,"[38] and the capacity of metaphor to make connections, to relate one world to another and to reveal, in the process, the interaction of conflicting values and perspectives, renders this particular "device" a powerful tool of the novelist's technique. James alludes frequently to his use of detail, to "all the weaving of silver threads and tapping on golden nails,"[39] the "myriad ordered stitches,"[40] the "artful patience" with which he has "piled brick upon brick,"[41] and the "multiplication of touches"[42] through which he creates the felt life and intensity of his fiction. That metaphors, with their special and sometimes uncanny power to convey meaning, emotion, and value, constitute in no small measure the actual substance of these details is the major thrust of this paper.

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[38]"Pierre Loti," Fortnightly Review, 43 NS (May 1888), 647.

[39]Preface to The Princess Casamassima, The Art of the Novel, Critical Prefaces by Henry James, ed. Richard P. Blackmur (New York, 1934), p. 69. (Hereafter cited as AN.)

[40]"The Lesson of Balzac," The Future of the Novel, Essays on the Art of Fiction, ed. Leon Edel (New York, 1956), p. 12.

[41]Preface to The Portrait of a Lady, AN, p. 55.

[42]Preface to Roderick Hudson, AN, p. 19.

CHAPTER 2

THE ANALYSIS OF TOTAL METAPHORIC CONTENT: A NEW APPROACH

The primary objective of this study is to determine the nature, placement, and aesthetic function of metaphorical language in representative chapters of The Wings of the Dove. The nature of the metaphorical language used is analyzed in terms of the grammatical basis of each metaphor. Eight different metaphorical types, depending on the part of speech with which the metaphor begins and its degree of expansion, have been identified. Metaphorical placement refers specifically to the location of each metaphor in one of three contexts: the direct discourse of the narrator speaking in his own voice, the representation of a character's thought processes (where metaphors are presented as arising out of the character's consciousness), and the direct speech of dialogue. The aesthetic function of the metaphors used in each chapter is analyzed in terms of their capacity to emphasize various aspects of the situations and events represented, their use by and application to individual characters, and the effects created by the repetition and accumulation of particular figures. One of

the major concerns of this study is the relationship between metaphor and context and how this relationship is utilized to create both meaning and aesthetic effect.

Chapter 2 is descriptive of basic strategies and terms. The first part of the chapter is concerned with the rationale behind the choice of particular chapters in the novel; the development of the analytical method used; definitions of metaphor, metaphorical placement, and context; and the method used to discriminate between contexts. The remaining pages of the chapter define the eight metaphorical types which have been identified and illustrate these types by examples from the opening chapter of the novel. The four subsequent chapters, 3-6, are devoted to the examination of the use of metaphor in the chapters of the novel selected for study.

Methodology

The total metaphoric content of four chapters, I, XV, XXX, and XXXVIII, has been analyzed. These chapters were selected to meet the four basic requirements summarized below.

(1) Location in the novel: the need for sample chapters from the beginning, middle, and end of the text.

(2) Use of different characters as the recording consciousness: the need to analyze chapters in which each of the three main characters, Kate, Milly, and Densher, acts as the recording consciousness.

(3) Interaction of different characters: the need to study examples of the interaction between different major characters and between major and minor characters.

(4) Different types of chapters: the need to study at least one chapter devoted primarily to the representation of consciousness as well as the more usual type of chapter in which the Jamesian "picture," created through both narration and the representation of consciousness, is followed by the "scene" of dramatized interaction in the form of dialogue.

The number of chapters selected for study was limited to four in order that the close analysis essential in working with total metaphoric content could be handled and the results ultimately presented in some manageable way. The number of pages analyzed (78) constitutes approximately 10% of the total number of pages in the novel (764).

The selection of specific chapters resulted from the capacity of each to meet at least two or more of the requirements noted above. The choice of Chapter I was necessary because of its crucial importance as the beginning chapter of the novel. In addition, this chapter provided an example of Kate as the recording consciousness and of the interaction between a major and a minor character, Kate and her father, Lionel Croy. Chapter XV, while not located at the actual center of the novel, was at least fairly near the center and provided an example of Milly as the recording consciousness and an important encounter between two major characters, Milly and Kate. Chapter XXX

fulfilled two requirements by its rendering of an extended example of the representation of consciousness without the added complexities of any dramatized interaction between major characters and its use of Densher as the recording consciousness. As the conclusion of the novel, Chapter XXXVIII was, like Chapter I, a necessary choice and provided as well a second encounter between two major characters, Densher and Kate.

In general, the choice of these particular chapters was determined by their ability to meet the stated requirements and not because of any preconceptions or general impressions regarding the function or importance of metaphor in these chapters. My approach was experimental in that I did not anticipate or hope for any particular results other than an increased understanding of the actual working of metaphor within the chosen text.

In order to develop a systematic approach to the analysis of the total metaphoric content of each chapter, I began by identifying, classifying by type, and determining the context of each metaphor in Chapter I. Through this initial analysis, I established the hypothesis that each of the three contexts was characterized by the consistent and systematic use of certain metaphorical types. The analysis of subsequent chapters ultimately disproved this hypothesis. The nature and placement of metaphorical language seems to have more to do with the particular events

and characters represented than with the use of any system. The idea that James's choice of particular figures was determined by a codifiable system rather than the aesthetic demands of the recorded experience was a tentative and somewhat simplistic assumption which eventually, and quite properly, became less and less important as the actual complexities of James's use of metaphor began to emerge. Although some metaphorical types do appear more frequently in a particular context, specific types clearly seem to be chosen, in general, for their ability to create certain effects rather than as markers of context.

The system of metaphorical types developed in the analysis of Chapter I did prove, however, an excellent device for studying the various ways in which metaphor functions in the three basic modes of discourse. While the usefulness of expanded verb metaphors to represent process is, for example, a constant capability of this type, its use is different in different contexts. Reserved primarily for the depiction of Kate and Densher's mental processes in Chapters I and XXX, expanded verb metaphors in Chapter XV perform the same function in regard to Milly's consciousness but also underline, when they are used in the narrator's discourse, the process of emotional and psychological interaction between Milly and Kate which he describes. Metaphoric function and effect are, therefore, related to context although the choice of types does not seem to be determined by context.

The analysis of other chapters also revealed that some metaphorical types are fairly constant in James's prose, in terms of quantity and placement, and others are highly variable. The discovery of rather striking variations, the increase or decrease of specific types in the three contexts, provided valuable insights into some of the ways particular effects may be created by the different types. While the existence of these variations destroyed my original hypothesis of James's systematic use of metaphorical types, it revealed a way of analyzing and talking about the actual working of metaphor in James's prose. The use of a variety of metaphoric structures to create a single effect, the subtle repetitions of a single structure to another effect, and the pervasive use of metaphor to concretize and evaluate the recorded experience in previously unrecognized ways emerged as the most important insights gained from the close study of total metaphoric content.

Because of the various components involved in metaphorical placement, the use of eight different metaphorical types in three contexts in four chapters presents a formidable number of possible combinations, I decided to use Chapter I as the basic model of comparison. Quantitative differences in the use of the various types in the three contexts in each chapter are revealed by reference to the distribution of types as it occurs in Chapter I. To

simplify the presentation of these comparisons as much as possible, a table of distribution in which each chapter analyzed is compared to Chapter I is included in the discussion of each chapter.

The kind of comparison which can be made through this method can be illustrated by the relatively simple example of the use of adjective metaphors in Chapters I and XV. The unusually high number of adjective metaphors (five) used in the direct speech of Lionel Croy in Chapter I is in direct contrast to the use of only one such metaphor, and this in indirect speech, in the dialogue of Milly and Kate in Chapter XV. The minimal presence of this type in the dialogue of the later chapter is consistent, however, with the absence of any character who speaks in Lionel Croy's cynical and negative idiom in which people who subvert or oppose his purposes are condemned as "beastly," "beggarly," or "elephantine." When, moreover, the use of adjective metaphors in dialogue in all chapters is compared, no other similarly extended use of this metaphoric type occurs. The comparison between chapters thus reveals the use of adjective metaphors in the direct speech of Lionel Croy as a distinct variation in the general use of metaphor in this context and one of the ways by which his character is suggested and created. While this comparison is relatively simple, adjective metaphors are among the less frequently used metaphoric types, other comparisons

are not so easily presented and require even more the central point of reference provided by the quantitative distribution of types established in Chapter I.

Because of its use as a basic model for comparison, the approach to the analysis of Chapter I is somewhat different from the approach to subsequent chapters. In an attempt to demonstrate the particular capabilities and functions of each metaphoric type as it occurs in each of the three contexts, each type is considered independently. All types are examined fully regardless of their frequency or apparent significance. Although interpretive comments regarding the effects produced by particular figures or groups of figures are included in this analysis, the discussion is organized according to the quantitative distribution of the various types in each context. This analysis is followed by a more critical and evaluative interpretation of the general use of metaphor in this chapter as it is related to characters and events.

In the analysis of subsequent chapters in the novel only significant quantitative differences in the use of specific metaphorical types are noted and the critical focus is placed on the particular effects created by metaphor and how the various types operate, on a word by word, page by page level, within the three modes of discourse to create these effects. Interpretive analysis is selective and confined to the major effects achieved by metaphor

rather than comprehensive as in the analysis of Chapter I. Where the use of a particular type is minimal, or does not contribute to any particular effect through the devices of accumulation, repetition, or expansion of a particular metaphor, all of the examples of this type are not necessarily analyzed. Some metaphors, like some sound elements in a poem, are relatively neutral and function primarily as variations on literal statement rather than as markers of emphasis or meaning.[1] In Chapter XXX, for example, the narrator comments, during his description of the Piazza San Marco, on "the tables and chairs that overflowed from the cafes" (II, 285). The verb used here is certainly metaphorical--tables and chairs do not literally overflow--but the effect is confined to the descriptive moment and has no overtones of meaning or relevance to the characters and events represented in the chapter as a whole.

Definition of Metaphor

Although the term metaphor clearly requires definition, the problems of this definition have drawn the attention and labor of a long succession of commentators[2]

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[1]See Chapter 5, pp. 202-203, fn. 4, in which several metaphors of this type are listed.

[2]Christine Brooke-Rose has provided a helpful summary of the approaches to the theory of metaphor, from

and a full analysis of the theory of metaphor is beyond the scope of this study. It is certainly necessary, however, to define my use of the term and, more importantly, to indicate the principle of selection by which a word or group of words has been designated as metaphorical.

On its most fundamental level, a metaphor involves speaking of one thing in terms of something else. As Kenneth Burke has suggested, "Metaphor is a device for seeing something in terms of something else. It brings out the thisness of a that, or the thatness of a this."[3] John Middleton Murry focuses clearly on what essentially "happens" in a metaphor when he states "that a perceived quality in one kind of existence is transferred to define a quality in another kind of existence."[4] This transfer of meanings from one realm of experience to another involves a definite mental process which occurs each time a metaphor is apprehended. The critical importance of this process of transference is suggested by the question, which

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Aristotle to the present, in the opening chapter of A Grammar of Metaphor (London, 1965). The Princeton Encyclopedia of Poetry and Poetics, ed. Alex Preminger, Frank J. Warnke, and O. B. Hardison, Jr. (Princeton, N. J., 1965) also provides a comprehensive analysis of the term on a theoretical level in the article on metaphor (pp. 490-495).

[3] A Grammar of Motives (New York, 1946), pp. 503-504.

[4] The Problem of Style (Oxford, 1922), p. 92.

always arises in any theoretical discussion of metaphor, of whether a particular figure is metaphorically effective, i.e., "alive," "dying," "moribund," or "dead" from over-use. If the process of transference occurs, and the reader does, in fact, attribute to the metaphor's literal subject the qualities or values connected with the figurative term, then the metaphor may be said to be "alive" or active.

The question and crucial importance of a metaphor's degree of "life" complicates the problem of basic definition, however, because the nature of a metaphor does not determine its degree of life but the reader's response. Configurations of words, juxtapositions of realms of experience, are only potentially, not necessarily metaphorical. Wellek and Warren recognize this dilemma in The Theory of Literature (New York, 1956) and solve it, theoretically, by accepting the distinction between metaphor and "true metaphor." Two basic criteria are applied to this distinction. A "true metaphor" occurs when (1) it has "the effect of metaphor upon the hearer" (i.e., the process of transference takes place), and (2) when it is "the calculated, willed intention of its user to create an emotive effect" (p. 196).

The "effect upon the hearer," except in the case of oneself, and the "calculated, willed intention" of the author are both, however, largely inaccessible. The only

reasonably objective criterion, and that which forms the basis of my definition of metaphor, is whether or not a particular collocation of words juxtaposes two realms of experience. When this juxtaposition occurs in a word or word grouping and the process of transference from a figurative to a literal term could conceivably take place, metaphor, in my use of the term, may be said to exist.

Although similes are ordinarily distinguished from metaphors in definitions of figurative language, I have elected, for several reasons, to include similes used by James as metaphors. The most important reason is that a simile is clearly a juxtaposition, a comparing of one thing with another. That the comparison is explicitly stated by the words "like" or "as" underlines rather than diminishes the effect of juxtaposition. Brooke-Rose finds the "confusion" between metaphor and comparison among scholarly writers "irritating," but admits that many critics, including Aristotle, have regarded them as "much the same thing."[5] The Princeton Encyclopedia of Poetry and Poetics also notes that "as a figure of speech, simile merges with and to some extent overlaps the 'prosaic' metaphor of comparison, substitution, or description" (p. 767). In addition to these considerations, the elimination of a

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[5] A Grammar of Metaphor, p. 14.

figure such as Kate Croy's description of her father, "He dealt out lies as he might the cards from the greasy old pack for the game of diplomacy" (p. 7), on the basis of a technical consideration, i.e., the use of the phrase "as he might," seems an unwarranted denial of a metaphoric effect which clearly exists. As a point of fact, James uses the simile-form of metaphor only rarely. Since these instances do juxtapose different realms in sometimes highly effective ways, as in the example above, they have been included as falling within the given definition of metaphor as essentially based on juxtaposition.

The discernment of this juxtaposition is ordinarily made on the basis of whether or not what is described in the metaphorical statement is represented, in context, as literally true. There are statements, such as "He ran circles around his opponent," which though apparently metaphorical could be literally true. If this statement appeared in the description of a debate, for example, its literal sense would clearly not be appropriate. The situation or context of the metaphor actually prevents its being taken literally. If, on the other hand, this statement appeared in the description of an athletic contest where the individual did, in fact, run around his opponent in circles, it would no longer be metaphorical. The fundamental assumption here is that while a metaphorical statement may be potentially both literal and figurative, it

cannot ordinarily, in a given context, be both simultaneously. This assumption may appear obvious, and even simple-minded, but it is crucial and the essential basis for the value and effectiveness of metaphor which depends on the transference of connotations from one realm of experience to another. The example above is metaphorical only when it juxtaposes the realm of physical action with some other distinctly different realm, such as that of verbal discourse in the example of the debate. If this juxtaposition does not occur, if, in fact, we are talking only about physical action in the phrase "He ran circles around his opponent," there is no metaphor.

G. N. Leech has suggested the term "semantic incompatibles" for words which cannot be literally true in a given context. Leech further identifies the occurrence of semantic incompatibles as "the linguistic basis of metaphor."[6] In his discussion of semantic incompatibles, Leech cites as an example a line from Hopkins: "Then let the March tread our ears." He points out that the collocation of "tread" and "ears" is a type of "semantic absurdity" (p. 149). This is a vivid example, and the absurdity is highly obvious. The principle seems to hold,

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[6]"Linguistics and the Figures of Rhetoric," Essays on Style and Language, Linguistic and Critical Approaches to Literary Style, ed. Roger Fowler (New York, 1966), p. 150.

however, even for items in which the semantic absurdity is not nearly so striking. When, for example, James uses the phrase "Mr. Croy wound up" as a rhetorical variation on "Mr. Croy concluded," the juxtaposition of different realms is definite even though it is not immediately obvious. He is talking about talking, but the words "wound up" have a strong denotation of a physical action which cannot, logically, be applied to an act of speech. It really does not matter that the dictionary definitions of "to wind up" include the meaning of "to come to a conclusion." The original metaphorical nature of this use of the verb may or may not be activated in a particular context, but the juxtaposition of verbal and physical, the illogicality of actually being able to "wind up" words, remains potentially metaphorical.

The degree of life, and more important, the significance of any particular metaphor are altogether different considerations from this basic definition which focuses on the essential nature of metaphor. The assignment of value or effectiveness to metaphorical language is, except in the case of extended metaphors, largely subjective. Furthermore, it is clearly possible for a metaphor which is not necessarily or even consciously apprehended as a metaphor to effect, if only on a subliminal level, the process of transference by which qualities, values, and meanings are assigned in the extended process

of reading. As H. C. Martin has suggested, there are often "long stretches" in a particular text where "there may be no overt figures at all but a steady undercurrent of working metaphors into which action and supplementary meaning are packed together."[7]

This concept of the subtle "working metaphor," as opposed to the vivid, obviously metaphorical passage involving, for example, an extended simile, is crucial to an understanding of James's use of figurative language. Both slight and extended metaphors occur frequently in his prose and neither with purely decorative or fortuitous effect. In regard to the more subtle and less striking figures, Leo Spitzer's argument for the "axiom" of the philologian--"that details are not an inchoate chance aggregation of dispersed material through which no light shines"--is particularly appropriate. Details are instead, "in the great works of art"[8] he suggests, the outward manifestations of the central meaning and vision which come to life through our apprehension of the literary work as a whole--an apprehension which depends not only on the overtly meaningful, the key passage, but on the total impression conveyed by the total verbal structure.

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[7]"The Development of Style in Nineteenth-Century American Fiction," in Style in Prose Fiction, ed. H. C. Martin, English Institute Essays, Vol. 4 (New York, 1959), p. 138.

[8]Linguistics and Literary History (Princeton, N. J., 1948), pp. 23-24.

It is the role played in conveying this total impression by all the metaphorical language in the portions of the novel analyzed on which this study focuses. Judgments of the significance and effectiveness of individual figures must eventually be attempted and are, in fact, the ultimate goal. But my initial approach has been to identify metaphorical items on as objective a basis as possible, utilizing the definition given above, to provide an essentially descriptive basis for the final task of interpretation. To discover the potentially, as well as obviously, metaphorical content of the text has been the initial goal. In a very real sense, each reader of a James novel apprehends a different novel, depending on his attentiveness, his personal interest, and his skill as a reader. What I have tried to do is to focus on what is there in the metaphorical substance of the text to be apprehended, including the often slight and not at all obvious metaphors embodied in slang, clichés, and colloquialisms. These figures, while familiar, have always the potential of being given fresh life by the context and cannot be ignored as possibly significant details of the verbal texture. The significance of detail suggested by Spitzer is a primary working assumption and is supported in the case of James by the general consensus that whatever else may be said about the novelist, he was a highly deliberate, conscious artist who knew what he was doing.

Definition of Metaphorical Placement

In addition to this determination of the actual existence of metaphorical language, I have also attempted to focus, as suggested earlier, on the placement of metaphorical items. This placement can be approached in various ways. On the simplest level, metaphors occur as elements in the linear progression of words. Approaching placement from this perspective, one would look for significance in a pattern based on the clustering of metaphors or the alternation between the presence or absence of figurative language. No significant pattern of this kind appears in the four chapters analyzed. The 85 instances of metaphor in Chapter I, for example, are distributed fairly evenly throughout the 25 pages of the chapter as the following purely numerical listing reveals:

3 - 1	11 - 5	19 - 5
4 - 5	12 - 2	20 - 5
5 - 4	13 - 2	21 - 4
6 - 4	14 - 2	22 - 2
7 - 4	15 - 3	23 - 7
8 - 4	16 - 5	24 - 3
9 - 4	17 - 4	25 - 5
10 - 1	18 - 2	26 - 1
		27 - 1

The relative insignificance of linear distribution in the portions of the text which have been analyzed is further supported by the obvious fact that all metaphors are not equal. They have relative "weight" depending on their vividness, recurrence, number of lexical items

involved, and complexity and degree of expansion. The five instances of metaphorical language on page 25, for example, are all relatively light. Each involves the use of only one word, one is repeated, two involve slang or colloquial speech, and one ("hustled") might easily be overlooked.

1. "I'm sorry for her, deluded woman, if she builds on you."

2. "She's not the person I pity most . . . if it's a question of what you call building on me."

3. "Your way, you mean then, will be to marry some blackguard without a penny?"

4. It brought him up again before her as with a sense that she was not to be hustled. . . .

5. "Who is the beggarly sneak?"

(With the exception of the "I" in item 2, the underlining indicates metaphoric words.)

In contrast, one of the two metaphors on page 22, describing Lionel Croy's offer to efface himself as his asking for "the final, fatal sponge . . . well saturated and well applied," is highly original, vivid, expanded, and impossible to overlook.

While linear clustering or the absence of figurative language clearly can be significant, the chapters selected for close analysis do not generally reveal significances of this kind. What does appear significant is that James has utilized metaphors as pervasive elements

throughout the text to balance the often noted "intangibility"[9] or abstractness of his general style.

There is, however, a clear pattern of significance in the placement of metaphorical language when placement is viewed as a matter of context. The word context itself, of course, raises a whole host of difficult problems. Where, for example, does the context of a metaphor begin and end? In a very real sense, the entire body of a text is itself the metaphor's context. The context is also different depending on whether one is dealing with the first or fifth reading of the novel. The very act of close analysis after repeated readings creates a different and more complex sense of context. For the purposes of this study, however, I have limited the use of context to three basic classifications depending on who, in the novel's fictive world, is speaking or thinking in metaphorical terms.[10] In this particular

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[9]In The Later Style of Henry James (Oxford, 1972), Seymour Chatman discusses the terms "general" and "abstract" as they apply to James's diction and finds "intangible" a preferable category.

[10]Although he is primarily concerned with the context of consciousness and his interest in this context includes its use of thematic words as well as "significant" images and metaphors, Peter K. Garrett has noted the importance of determining the "locus of the image" in terms of whether it is used by the narrator or by a character.

> The creation of images by the characters in speech or meditation is an important part of their efforts to discover and

text, there are three possibilities: the narrator, the consciousness of each character, and the direct or indirect speech of each character. As with the definition of metaphor, the discrimination between these three contexts must be indicated as a preliminary in the statement of methods used in this study.

The Discrimination of Contexts

While the direct speech of dialogue is indicated in the text by quotation marks and summarized or indirect speech is, as a rule, fairly obvious, the discrimination between the narrator's discourse and the representation of

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> create meaning. To image a situation is to move toward mastery of it, to make it more firmly possessed by consciousness. . . . The problem . . . of determining whether a given image proceeds from the character's consciousness or from the narrator is therefore quite important; the locus of the image will indicate responsibility for the creation of meaning. (p. 107)

Garrett's criticism of Wings on this point is highly selective and limited to a discussion of metaphors and words related to acting. ("Henry James: The Creations of Consciousness," Scene and Symbol from George Eliot to James Joyce, Studies in Changing Fictional Mode [New Haven, 1969], pp. 76-159). A different approach to context is demonstrated in Priscilla Gibson's "The Uses of James's Imagery: Drama Through Metaphor" (PMLA, 69 [1954], 1076-1078). Gibson defines context in the Jamesian terms of "picture" and "scene" or the particular situation in which the metaphor is used (pp. 1077-1079).

the character's consciousness is sometimes difficult. Large portions of the narrator's discourse can be identified on the basis of content; certain descriptions, evaluations, and analyses clearly belong to the narrator. In the same way, a sustained interior monologue is easily identified. Representations of consciousness vary greatly in length, however, and may include a mere phrase describing a mental state, several lines, or a sustained monologue. And there is often an interweaving of narrative description and the representation of consciousness that is hard to unravel. The real difficulty in these cases lies in discerning at what point the shift from narrator to character occurs. In a sense, too, a narrative phrase such as "she felt angry" is a description rather than a presentation of consciousness and seems to belong to the narrator's discourse in a way that sustained monologue, where one clearly has the sense of the character speaking in his own voice, does not.

For the purposes of analyzing metaphorical placement, however, it is necessary to establish a consistent system of determining context so that all metaphors relating to consciousness can be considered together. Just as the full analysis of metaphors must begin with all potential metaphors, including those which are slight and apparently insignificant as well as those which are well developed and clearly significant, so the full analysis of

context must include the almost imperceptible dips into consciousness as well as extended monologues. It is only necessary to indicate that within the category of contexts representing consciousness some are descriptive and more or less interwoven into the narrator's discourse and some are presentational and clearly separated from this discourse.

In order to indicate how context has been determined, a list of phrases and sentences which clearly indicate that the narrator is speaking in his own voice is given below. These examples are taken, in the order in which they appear, from the first seven pages of Chapter I up to the point where the dialogue begins. This list will be followed by a similar list of the phrases or sentences which effect the narrative shift, either briefly or for extended periods, into the representation of consciousness. In the phrases and sentences given below, the narrator's discourse continues from the point of the cited phrase until it is interrupted by any one of a number of devices (to be discussed later) which signal the movement into the character's consciousness. The majority of these phrases and sentences are descriptive of actions, objects, or circumstances. Those which are evaluative or analytical are indicated in brackets.

1. She waited, Kate Croy, for her father to come in . . .

2. She had looked at the sallow prints on the walls . . .

3. Each time she turned in again . . .

4. If she continued to wait . . . [analytical]

5. The answer to these questions was not in Chirk Street . . . [analytical]

6. If she saw more things than her fine face in the dull glass . . . [analytical]

7. There was a minute during which though her eyes were fixed . . .

8. When her father at last appeared . . .

9. He had not at present come down . . .

10. He was so particularly the English gentleman . . . [evaluative]

11. Kate's only actual expression of impatience, however, was . . .

The shifts from this mode of discourse into the representation of consciousness are signaled or maintained in three primary ways: by words describing the character's thought processes or feelings, by the repetition of words or phrases clearly identified as used by the character, and by the pronouns you or one which occur frequently in the representations of consciousness but not in narration.

The first indicator involves the use of words describing thought processes or feelings. When, for example, the narrator uses a phrase such as "she felt," the focus of the narrative clearly shifts from a description of externals (physical objects, actions, circumstances) to a description of a state of inner feeling. In cases where

the representation of consciousness is very short and interpolated in a longer passage purely in the narrator's discourse, the reader is aware that the narrator is telling him about the character and the points of view of the narrator and character momentarily coalesce. Only in passages of sustained interior monologue is the sense of the presence of the describing narrator substantially diminished or displaced by the reader's sense of "overhearing" the "character thinking." The following are examples of initial phrases and sentences signaling this kind of shift in the first seven pages of the novel. In order to indicate the shift from narrator to consciousness more clearly and to maintain the sense of the passages, the narrator's discourse which precedes the shift into consciousness is included. The representations of consciousness are underlined to indicate the point at which the shift occurs.

1. She showed herself, in the glass over the mantel, a face positively pale with the irritation that had brought her to the point of going away without sight of him.

2. She remained; changing her place, moving from the shabby sofa to the armchair upholstered in a glazed cloth that gave at once--she had tried it--the sense of the slippery and the sticky.

3. The vulgar little street, in this view, offered scant relief from the vulgar little room; its main office was to suggest to her that . . .

4. Each time she turned in again, each time, in her impatience she gave him up, it was to sound to a deeper depth . . .

5. If she continued to wait it was really, in a manner, that she might not add the shame of fear, of individual, personal collapse to all the other shames. To feel the street, to feel the room, to feel the table-cloth and the centrepiece gave her a small, salutary sense . . .

6. If she saw more things than her fine face in the dull glass of her father's lodgings, she might have seen that, after all, she was not herself a fact in the collapse. She didn't judge herself cheap . . .

7. There was a minute during which, though her eyes were fixed, she quite visibly lost herself in the thought of the way she might still pull things round had she only been a man . . .

8. He had clearly wanted, for perversities that he called reasons, to see her, just as she herself had sharpened for a talk; but she now again felt . . .

9. He might have awaited her on the sofa in his sitting-room, or might have stayed in bed and received her in that situation. She was glad to be spared the sight of such penetralia.

10. She had, however, by this time, quite ceased to challenge him; not only, face to face with him, vain irritation dropped, but he breathed upon the tragic consciousness in such a way that after a moment nothing of it was left.

11. The one stray gleam of comedy just now in his daughter's eyes was the funny feeling he momentarily made her have . . .

While these examples illustrate the way in which the shift of focus from external to internal is indicated on a semantic level, i.e., by words describing inner thoughts and feelings, the remaining two indicators of

consciousness function primarily to reinforce and maintain this internal focus. They extend and substantiate, in other words, the shift indicated by the verbal devices illustrated above.

The first of these indicators involves the use of repetition. One of the most effective kinds of repetition involves the use of metaphors which appear and then reappear in a character's consciousness to indicate the continuity of thought. In two cases, metaphors appear and are then extended when they reappear, rather than simply repeated. These two metaphors are among the most striking in the chapter. The first is used to concretize Kate's apprehension of the sense of misery embodied in her father's shabby rooms in Chirk Street.

> And yet where was misery, misery too beaten for blame and chalk-marked by fate like a "lot" at a common auction, if not in these merciless signs of mere mean, stale feelings? (I, 4)

The second appears in Kate's comparison of her family's history to a verbal and musical phrase.

> Her father's life, her sister's, her own, that of her two lost brothers--the whole history of their house had the effect of some fine, florid voluminous phrase, say even a musical, that dropped first into words, into notes, without sense, and then hanging unfinished, into no words, no notes at all. (I, 4)

Both metaphors occur in the first extended interior monologue (24 lines) in the novel. This monologue begins

with the reiteration of the word feel, "To feel the street, to feel the room, to feel the table-cloth," underlining strongly that the focus is on Kate's internal response to her surroundings, and concludes with her questioning for the continuation of the family's apparently meaningless and disastrous journey through life.

> Why should a set of people have been put in motion . . . only to break down without an accident, to stretch themselves in the wayside dust without a reason? (I, 5)

This final metaphor and the passage as a whole is clearly placed as Kate's meditation by the subsequent sentence in which the narrator's voice clearly reasserts itself: "The answer to these questions [an indicator that they are Kate's questions and not the narrator's] was not in Chirk Street. . . ." (I, 5).

Clearly identified here as taking place in Kate's thought processes, both the "auction" metaphor and the metaphor of the "unfinished phrase" reappear some 40 lines later in a six-line representation of consciousness.

> She didn't judge herself cheap, she didn't make for misery. Personally, at least, she was not chalk-marked for the auction. She hadn't given up yet, and the broken sentence, if she was the last word, would end with a sort of meaning. (I, 6)

This linking of the two passages through repeated metaphors, combined with the verbal devices indicating the initial shift into consciousness in each, identifies both the long

monologue and the subsequent short passage as representing Kate's, rather than the narrator's, metaphorical thinking.

A second repetition which acts, in a different but nonetheless definite way to indicate James's conscious manipulation of the three modes in the novel, occurs when he picks up, not an extended metaphor, but a single word from this first monologue and repeats it in the narrator's discourse as though he were borrowing it from the character herself. This borrowing is indicated by the use of quotation marks suggesting that the word is not the narrator's but quoted from the character. The repeated word is "worst" and appears early in the monologue where it is used twice.

> This whole vision was the worst thing yet . . . and for what had she come but for the worst? (I, 4, emphasis supplied)

It occurs again, in quotation marks, in the narrator's analysis which immediately follows the monologue.

> Was it not in fact the partial escape from this "worst" in which she was steeped to be able to make herself out again as agreeable to see? (I, 5)

Interestingly enough, although the word worst does not appear initially in a metaphorical context, James makes it metaphorical when it is quoted later through the use of the verb steeped. Both the repetition and the emphasis achieved through metaphor thus function to call attention not only to the semantic content but to the different modes

operating within the novel. This repetition in the narrator's discourse of a word from a monologue as though it were being actually quoted from the character is strong evidence of the novelist's conscious use of the different modes of discourse in the novel.

The final indicator of the mode of consciousness is a grammatical rather than a semantic device and involves the use of the pronouns you and one. Five of the eleven representations of consciousness in these first seven pages utilize these pronouns to indicate that it is the thought processes of the character rather than the narrator speaking with which the reader is confronted. In no instances does the narrator use either pronoun. These five instances are given below in the order in which they appear. Where parts of the narrator's discourse are given to maintain the sense of the passages, they are included in brackets.

1. [The vulgar little street, in this view, offered scant relief from the vulgar little room; its main office was] to suggest to her that the narrow black house-fronts, adjusted to a standard that would have been low even for backs, constituted quite the publicity implied by such privacies. One felt them in the room exactly as one felt the room--the hundred like it, or worse--in the street. (I, 4)

2. But she now again felt, in the inevitability of the freedom he used with her, all the old ache, her poor mother's very own, that he couldn't touch you ever so lightly without setting up. No relation with him could be so short

> or so superficial as not to be somehow to your hurt; and this, in the strangest way in the world, not because he desired it to be--feeling often, as he surely must, the profit for him of its not being--but because there was never a mistake for you that he could leave unmade or a conviction of his impossibility in you that he could approach you without strengthening. (I, 7)

3. The inconvenience--as always happens in such cases--was not that you minded what was false, but that you missed what was true. He might be ill, and it might suit you to know it. . . . (I, 7-8)

4. His perfect look, which had floated him so long, was practically perfect still; but one had long since for every occassion taken it for granted. Nothing could have better shown than the actual how right one had been. . . . (I, 8)

5. He gave you funny feelings, he had indescribable arts, that quite turned the tables. . . . (I, 9, emphasis supplied)

The key elements in the use of these pronouns is that they are a recognized way of talking about oneself, a substitute, in fact, for the pronoun I in direct discourse. They are clearly not appropriate to the narrator's discourse because, in this novel at any rate, he is never describing himself or his own experience. They serve further to create a sense of intimacy between the character and the reader. You brings the reader into a kind of verbal alliance with the character because it is the pronoun form used in conversation and direct address. One operates somewhat differently but functions to communicate the sense that the feeling described would be shared if "one" found

oneself in the situation described. The comparable pronoun device used to create a very different kind of intimacy between the narrator and the reader is the plural pronoun our as in "our heroine."

As the length of this discussion of the discrimination of contexts suggests, the proof that a particular passage belongs to either the narrator or the character's consciousness both requires space and makes considerable demands on the reader's time and attention. It would be tedious as well as excessive to continue to prove the nature of each context throughout this study. The close analysis of these first seven pages is offered, therefore, as an example of the method which has been employed and followed as objectively and conscientiously as possible in reaching the conclusions stated in the following pages. While this discrimination can be extremely difficult to make at some points, and I have noted the problems encountered when the location of a particular metaphor is involved,[11] the context of most if not all metaphors can be determined with reasonable certainty. That no sustained critical effort to identify this context in a particular text has, to my knowledge, been made seems to have derived from a general assumption that it is not possible. The

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[11]See, for example, p. 199, fn. 3 in the analysis of Chapter XXX.

few cases of extreme difficulty, which may, in fact, be impossible to resolve, have obscured the much larger number of instances where, at least in regard to individual metaphors, the discrimination can be made. One critic of James writes, for example,

> Any attempt to delimit with precision the boundaries between the centers' expressions of their own thoughts and the narrator's presentation of theme, or indeed even his comments, ends in much uncertainty and confusion . . . In the later James it is often very difficult to say whether we have a descriptive image from the narrator or one that is part of a center's thought.[12]

My own experience in working with this problem indicates that it is only sometimes rather than "often" difficult to identify the context of a particular metaphor and that these occasional difficulties do not invalidate the basic method of approaching metaphorical analysis through the use of the three contexts suggested here.

Definition of Metaphorical Types

The classification of metaphors on the basis of grammatical structure is the subject of Christine Brooke-Rose's impressive study, A Grammar of Metaphor

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[12]Leo Bersani, "The Narrator as Center in The Wings of the Dove," Modern Fiction Studies, 6 (1960), 131, 134.

(London, 1958). The study focuses on the work of fifteen poets and presents ten major classes of metaphor with a formidable number of subclasses in each[13] to provide a paradigm of all possible types of metaphor. My own method of analyzing metaphorical types is much more limited.

In the first place, I am dealing with one prose text and concerned with the types of metaphor used in this text rather than with all possible types. Secondly, the classification into types has been undertaken primarily in order to develop a system through which the kinds of metaphors used in each of the three contexts can be identified and their frequency determined. Because my analysis involves two steps--(1) the determination of type, and (2) the placement of the metaphor--the number of classifications must remain small enough to be manageable.

Focusing initially on the grammatical nature of the word with which the metaphor actually seems to begin, i.e., the point where a "semantic absurdity" exists, the following eight types have been isolated:

1. Noun-Simple
2. Noun-Expanded
3. Noun Cliché

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[13]For example, five main types of noun metaphor are defined by Brooke-Rose: "(1) Simple Replacements, (2) The Pointing Formulae, (3) The Copula, (4) The Link with 'To Make,' (5) The Genitive" (p. 24).

4. Verb-Simple

5. Verb-Expanded

6. Verb Cliché

7. Adjective (Adverb)

8. Personification

This list includes one category, that of personification, which is not grammatical. This category has seemed necessary because personifications operate differently from other metaphorical types. The reasons for this different classification are given in the definition of personification below. Further, no distinction has been drawn between explicit metaphors in which the comparison is stated (as in similes) and implicit metaphors.[14]

The use of a grammatical basis for types, rather than number of words involved (as in Alex Holder's article, "On the Structure of Henry James's Metaphors"),[15] is based

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[14] I originally made this distinction in analyzing each metaphor, but found that it increased the number of classes and complicated the issue without revealing any meaningful data on either placement or function. This particular discrimination between metaphors seemed to be, therefore, at least one difficult and complicating factor which could be removed without harm to the study as a whole.

[15] Mr. Holder uses grammatical terms in analyzing James's metaphors, but categorizes these figures by the number of metaphorical elements involved.

> If we divide, for the sake of this article, some of James's images into their metaphorical components we can separate them into

on the fact that parts of speech function differently in metaphor and this seems the key issue where placement is concerned rather than the number of words involved. Noun metaphors, for example, generally operate to value, disvalue, or characterize the metaphor's literal referent by describing it in terms of something else. The juxtaposition of people with animals or nature, as in statements such as "He is a beast" or "My love is like a red, red rose," is one of the most common means of conveying value. The use of verbs, on the other hand, tends to render descriptions of processes such as acting or feeling more vivid and precise. When James describes Lionel Croy's moving away from Kate as his "taking refuge," "He turned away from her, on this, and as he had done before, took refuge, by the window, in a stare at the street" (I, 23), the metaphor conveys and vivifies the felt nature and intensity of the experience described rather than assigning to it any particular value. A verb metaphor may carry

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> three major categories. A first category comprises metaphors of the kind quoted above, that is images of only one metaphorical element. By element we mean here one word only, be it a noun, an adjective or a verb, used with a metaphorical meaning. The second category includes all those images which make use of a combination of any two of the elements mentioned above, or of all three of them. The third category contains metaphors with more than two or three elements. (English Studies, 41 [1960], 289)

implications of value, of course, but it does so in much less obvious ways than noun metaphors which compare persons or objects more directly. Further, most metaphors seem to be centered on either a noun, verb, or adjective although their development necessarily utilizes other parts of speech.

Definitions

Noun-Simple (NS)

A simple noun metaphor consists of one noun used with or without additional words, such as adjectives, which support the metaphor and either qualify it or allow it to make sense, but are not in themselves metaphorical. Very few NS metaphors can exist purely alone, without semantic support of some form in the text. Whether the metaphor is simple or expanded, however, depends on whether or not the supporting words extend and develop the metaphor by being themselves metaphorical or simply contribute their meaning to the sense of the passage in question. Among the simplest examples of this type would be Lionel Croy's equation of himself with a business "asset": "There was a day when a man like me . . . would have been for a daughter like you a quite distinct value; what's called

in the business world, I believe, an 'asset.'"[16] The addition of an adjective, as in Kate's comment "I'm not so precious a capture," allows for greater precision of description, but does not essentially change the basic nature of the metaphor as that of a simple noun type. Simple noun metaphors may also utilize the genitive construction, as in the phrases "an undue precipitation of memory" or "a funny flare of appreciation," or a prepositional phrase such as "her drop into patience." There are obviously many other possible variations of the NS metaphor, but it is essentially centered in one noun which creates a discernible juxtaposition between two worlds. When, for example, Kate describes herself as "not so precious a capture," the equation Life:Battle is clearly suggested, an analogy which operates again and again throughout the novel. In most cases, the NS metaphor will create a similar analogy in which the literal term will receive a value or set of values associated with the figurative term.

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[16] In examples of metaphors cited throughout this text, the metaphorical words have been underlined to facilitate the focus on metaphorical elements. Further, from this point in the text, page references will not ordinarily be given since these are readily accessible in the listing of all metaphors, by chapter, context, and type, in Appendix B. References will be given for other passages not reproduced there or in cases where a reference might be helpful or appropriate.

Noun-Expanded (NE)

An expanded noun metaphor centers initially in an obviously metaphorical noun but is expanded by the use of additional nouns, verbs, or adjectives which are also metaphorical. These additional words serve to extend and develop the metaphor rather than simply allow it to make sense. One of the most frequent NE metaphors consists of a metaphorical noun followed by some verbal form which is also used metaphorically. The following are examples of this type:

> "Well, what a cruel, invidious treaty
> it is for you to sign."
>
> "One doesn't give up the use of a spoon
> because one's reduced to living on broth.
> And your spoon, that is your aunt, please
> consider, is partly mine as well."
>
> "If I offer you to efface myself, it's for
> the final, fatal sponge that I ask,
> well-saturated and well-applied."

Like the NS metaphor, this type is also subject to variations and does not always follow this form. This form illustrates most clearly, however, the difference between an NS and NE metaphor. If we take even a relatively simple NE metaphor and alter the wording to make it classifiable as NS, the loss in effect, in the weight of implication, is marked. In Lionel Croy's exhortation to Kate not to spoil their chances with Aunt Maud, he begins by mocking her offer to come and live with him as foolish, self-congratulatory idealism.

> "You can describe yourself--to yourself--as, in a fine flight, giving up your aunt for me; but what good, I should like to know, would your fine flight do me?"

After a brief comment by the narrator, Mr. Croy continues.

> "We're not possessed of so much, at this charming pass, please to remember, as that we can afford not to take hold of any perch held out to us.

The metaphor here exists in the use of the terms "flight," "take hold of," and "perch held out to us." If this figure were reduced to a simple noun metaphor, and only one of the figurative terms retained, Mr. Croy's comment might be phrased, with due apology to James, in the following way:

> "Your offer to give up your aunt for me is absurd. And what good would it do me? We can't afford not to take advantage of any available perch."

Introducing the metaphor by the allusions to Kate's "fine flight," and developing and extending it by the verbs "take hold of" and "held out to us," both sustains the figure, thereby calling attention to it, and implies the precarious nature of the Croys' situation and the role played in their lives by Aunt Maud, the ominous holder of the perch. A few lines later, in another NE metaphor, Aunt Maud is similarly compared to the "spoon" serving to keep them both alive. In general, NE metaphors such as these clearly call attention to themselves simply by the space they require and the number of lexical items involved.

Noun-Clichés (NC)

The noun cliché is centered in a noun, but has to be distinguished from other noun types because the relevancy of its simplicity or expansion is negated by its predictability. Clichés are ready-made phrases which remain clichés only so long as their word order and content are repeated according to a recognizable pattern. Lionel Croy uses a metaphoric cliché when he describes his idea of how Kate should conduct herself with Aunt Maud as "the basket with all my eggs . . . my conception, in short, of your duty." Noun clichés are used rather infrequently in the four chapters analyzed and function primarily to suggest colloquial speech.

Verb-Simple (VS)

The simple verb metaphor consists of a single verb used without any metaphorical nouns or other parts of speech. Subjects and objects of these verbs are used in their literal senses. This is the most frequently used metaphorical type in Chapter I and its function is primarily to render descriptions of thoughts, feelings, and actions more vivid and to suggest the kinds of forces, both personal and impersonal, operating both on and within the characters. As noun metaphors tend to convey values, verb metaphors tend to convey the sense of individuals as

both acting and being acted upon in ways which adumbrate the play of forces within the novel. The VS metaphors in Chapter I represent a rather strikingly negative view of man as a creature who is or may be "steeped," "floated," "surrendered," "kept off," "wound up," "built on," and "hustled." In the one instance where the verb has positive connotations, when Kate tells her father "You flourish," it is used ironically since Lionel Croy's actual state has clearly been suggested by direct description as sordid, mean, and ugly.

Verb-Expanded (VE)

The expanded verb metaphor is initiated by a verb and then extended by other words used metaphorically. When only one verb is used but it is repeated, the metaphor is counted as an expanded verb metaphor in which the expansion is achieved through repetition rather than through the use of other parts of speech.

Like the VS metaphors, the more extended VE metaphors both vivify descriptions and have thematic value as suggestions of forces operating within the novel's fictive world. As with the VS metaphors the elements of experience receiving this kind of emphasis in Chapter I are largely negative and have to do with failure, danger, risk, and collapse. It is the "failure of fortune and honour" which Kate "sounds to a deeper depth." She attempts to

"find a foothold for clinging" to her father, as though the effort of maintaining a human relationship with him were equivalent in difficulty to climbing a mountain. As a passive figure she sees herself as one of a set of people "put in motion . . . only to break down without an accident" and subject to being, although not yet, "chalk-marked for the auction." Although largely an active figure, who deals out "lies as he might the cards from the greasy old pack for the game of diplomacy" and admonishes Kate that "The only way to play the game is to play it," Lionel Croy is still forced, at one point in their conversation, to "take refuge" from the verbal battle of their dialogue "in a stare at the street."

This play of motion in thought, feeling, and action in the novel is given both solidity and emotional impact through the concreteness of these expanded verb metaphors.

Verb-Clichés (VC)

Verb clichés have been isolated from other verb metaphors because, as with the noun clichés, their structure is predictable. They can be used only to suggest colloquial speech, but their metaphoric potential is often exploited to create the kind of emotional intensity which can be expressed through the strong, direct, and often highly physical language employed by these figures. The following exchange between Kate and her father in Chapter I

exemplifies this use of this metaphoric type:

> "I'll engage with you in respect to my aunt exactly to what she wants of me in respect to you. She wants me to choose. Very well, I will choose. I'll wash my hands of her for you to just that tune."
>
> He at last brought himself round. "Do you know, dear, you make me sick? I've tried to be clear, and it isn't fair."
>
> But she passed this over; she was too visibly sincere. "Father!"
>
> "I don't quite see what's the matter with you," he said, "and if you can't pull yourself together I'll--upon my honour--take you in hand. Put you into a cab and deliver you again safe at Lancaster Gate." (I, 23)

Kate's use of the cliché "I'll wash my hands of her" underlines, through the very simplicity of the language to which she has been reduced, the desperation of her attempt to free herself from Mrs. Lowder's influence. The accumulation of other examples of this metaphoric type in Lionel Croy's spoken response to her both creates and emphasizes his brutality and the intensity of his determination to use her, almost as he would use a physical object, to achieve his own ends.

Adjective (Adverb) (Adj/Adv)

The adjective or adverb metaphor is the simplest metaphorical type and consists of one or more words used to qualify a literal subject or action. Although these metaphors may be expanded to communicate a character's

exploration of the particular quality sensed in a given perception, they are generally simple in form. Such adjective metaphors often convey more about the user than the subject to which they apply. They appear frequently in Lionel Croy's conversation where he describes Aunt Maud as an "elephantine snob," the chemist at the corner as "beastly," and the society surrounding Aunt Maud as "all you hard, hollow people together."

Personification (Pers)

As indicated earlier, this metaphorical type is not identified in grammatical terms. Because a personification projects animate qualities (generally human) on an inanimate subject, it operates as a miniature dramatization which momentarily creates a new actor on the scene and thus changes the whole framework of the metaphor's grammatical structure. The nouns and verbs utilized in creating a personification are significant to the personification and not to the novel's action. It is the personification itself, the values and intensifications which it suggests, which relate to the action, not the particular structure of the figure. Also, it is difficult to isolate metaphorical components in a personification because the personification is ordinarily metaphorical in its entirety.[17]

[17] It is for this reason that metaphorical components are not underlined in the personifications quoted.

Personifications function in general as a means of analysis and are recognized examples of a distinctly litterary, i.e., written rather than spoken, device. A personification is also generally a condensation of a complex situation or phenomenon and provides an insight into its essential nature. The following personification is used by the narrator to describe Lionel Croy's general relationship to life:

> Life has met him so, half-way, and had turned round so as to walk with him, placing a hand in his arm and fondly leaving him to choose the pace.

A similar personification occurs when Kate analyzes her feelings about the effect of her father's character and behavior on their family name.

> It was the name, above all, she would take in hand--the precious name she so liked and that, in spite of the harm her wretched father had done it, was not yet past praying for. She loved it the more tenderly for that bleeding wound.

The classification of metaphors into these eight basic types was developed in order to explore at least some aspects of metaphoric structure and to provide a workable approach to the systematic study of the use of metaphor in the three basic modes of discourse. A complete listing of all the metaphors identified in the four chapters appears in Appendix B. The Appendix is arranged in four sections, one for each chapter, and the metaphors listed according to context and type in each section.

Since every metaphor identified is not analyzed or fully quoted in the discussion of each chapter, this list is provided to allow the reader full and direct access to the total metaphoric content of each chapter with which this study is concerned.

CHAPTER 3

ANALYSIS OF CHAPTER I

Distribution of Metaphorical Types

This initial and essentially quantitative analysis of the distribution of metaphorical types in Chapter I is offered both as a model for comparison and as an attempt to provide the reader with a working knowledge of the various components of metaphorical placement with which this study is concerned. So many variables are involved, not the least of which is the difference in weight and effectiveness of individual metaphors, that it will be helpful to demonstrate as quickly as possible both the kinds of quantitative differences which can occur and some of the ways in which the various types function in the three contexts. The somewhat technical nature of the observations made here will also establish the necessary frame of reference for the more interpretive analysis of Chapter I and subsequent chapters which follows.

It is important to state at the outset that the actual numbers of metaphors cited should not be viewed as incontrovertible mathematical facts. There is always

the possibility that a metaphor has been overlooked or unrecognized in spite of repeated and close readings of the text or a word counted as metaphoric which might not be accepted as such by all readers. The actual figures cited are at best only approximate indicators of the presence or absence of certain kinds of figurative language in each context.

Table 1 presents the purely numerical distribution of metaphorical types in Chapter I.

Narrator's Discourse

The narrator's use of specific types can best be understood by comparison with other contexts. Because of frequent references to other contexts, this discussion is necessarily much longer than those of consciousness or dialogue. The textual evidence supporting the comparisons is also largely confined to this first section. In the subsequent discussions of consciousness and dialogue the conclusions about these contexts suggested here will be generally summarized and the textual evidence limited to points which have not been adequately supported in this examination of the narrator's discourse.

Noun and verb clichés

The most obvious, although predictable detail revealed in the table of distribution is the minimal use of

Table 1

Location of Metaphors by Type: Chapter I

Metaphorical Type	Narrator	Consciousness	Dialogue	Totals
Noun-Simple	7	1	3	11
Noun-Expanded	4	3	4	11
Noun-Cliché	0	2	4	6
Total Nouns:				28
Verb-Simple	11	3	10	24
Verb-Expanded	3	9	2	14
Verb-Cliché	1	1	4	6
Total Verbs:				44
Adjective (Adv.)	1	1	6	8
Personification	2	2	1	5
Totals:	29	22	34	85

metaphoric clichés by the narrator. Only one verb cliché, used in reference to Lionel Croy's hesitation to tell Kate directly what he wants from her, "'And then?' Kate asks as he hung fire," occurs in this context. The effect of colloquial speech which can be created by verb clichés, particularly when they are clustered together in dialogue, is scarcely felt here because the single line of narration is placed between two lines of dialogue and detached from any sustained narrative comment which might provide a sense of the narrator's speaking voice. This effect would also be much less appropriate to the narrator, of course, than to the speech or actual thoughts of the characters themselves.[1] What the metaphor does do is to characterize, through its somewhat muted use of military imagery, Lionel Croy's combative and hostile attitude toward his daughter. It also provides a more precise rendering of the exact quality of Mr. Croy's hesitation than would be suggested by the literal statement "as he hesitated."

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[1] In its lack of colloquialism and occasional use of ornate, even over-blown language, the narrator's discourse is sometimes contrasted with dialogue in ways that approach the comic. The narrator's characterization of Lionel Croy which begins with "the remote progenitor" in the following passage is a good example:

> They stood there face to face, but she so denied herself to his challenge that he could only go on. "You've a view of three hundred a year for her in addition to what her husband left her with? Is that," the remote progenitor of such wantonness audibly wondered, "your morality?" (I, 20)

The minimal use of metaphoric clichés in the narrator's discourse is in direct contrast to their more frequent use in dialogue where they create an effect of the speaker's emotional intensity, illustrated in the definition of the verb cliché in Chapter 2 (p. 87), through the strong, direct, and often highly physical language employed by these figures.

Adjective (adv.) metaphors

The narrator also uses only one adjective metaphor. As suggested in the definition of metaphorical types, this is the simplest and least sophisticated of the eight types and generally functions to reveal more about the user, particularly his attitudes and values, than about the subject to which the adjective or adverb is applied. Although the narrator's moral vision is an important frame of reference for the novel, and his descriptions clearly convey his judgment of the characters, his personality is not an important element in the narrative. It is effaced rather than revealed and his nonuse of adjective metaphors so often revealing of personality is one detail of this self-effacement.

While this evidence of the narrator's general objectivity is interesting in itself, however, the corollary evidence of the much larger number of adjective metaphors used in dialogue (6:1) is much more significant.

Lionel Croy's use of strongly pejorative adjectives such as "beastly," "beggarly," and "elephantine," was noted in the definition of the adjective metaphor in Chapter II (p. 88). The deliberate use of these metaphors to reveal his basic cynicism and negative attitude toward others is suggested not only by the number of metaphors he uses in this way and the absence of similar metaphors in narration, consciousness, and Kate's direct speech, but also by explicit narrative comment. When Mr. Croy characterizes the chemist who provides his medication as "that beastly fellow at the corner," the narrator calls attention to the lack of generosity displayed in the use of this particular adjective: "So Mr. Croy showed he could qualify the humble hand that assuaged him" (I, 9).

The one adjective metaphor used by the narrator is also distinctly different in kind from those used by Mr. Croy. This use occurs when the narrator comments on Lionel Croy's sudden and surprising assumption of the role of moralist. Mr. Croy is discussing with Kate the nature of the "society" associated with Aunt Maud, a society which he hypocritically castigates at the same time he clearly attempts to "work" for his own material advantage in urging Kate to marry in accordance with her aunt's wishes.

> "Do you know what you're a proof of, all you hard hollow people together?" He put the question with a charming air of

> sudden spiritual heat. "Of all the deplorably superficial morality of the age."

The adjective metaphor occurs in the phrase "spiritual heat," which juxtaposes the intangible world of religious values with a concrete term "heat" suggesting a passionate intensity of speech. The effect here is of a sophisticated, highly literary kind of irony which does not often occur in speech. The whole presentation of Lionel Croy's character indicates his complete lack of spirituality. His materialism, obvious self-interest, destructive effect on his family--"No relation with him could be so short or so superficial as not to be somehow to your hurt" (I, 7)--and total lack of concern for the welfare of others clearly deny any spiritual dimension to his personality. The intensity in his language arises from his passionate materialism, not his passionate spirituality. The narrator recognizes this by describing his attitude as an "air," i.e., something to put on, and the metaphor reinforces the irony by the combination of the word "spiritual" with the highly physical "heat." The metaphor functions as a passing allusion, slight but definite, to another, higher realm of being which will assume greater and greater importance in the novel. While the adjective metaphor used here does not truly reveal the narrator's personality, it does suggest the breadth of his vision and his ability to communicate important discrepancies

between the appearance and reality of a character such as Lionel Croy.

Expanded verb metaphors

A fourth metaphorical type little used by the narrator in comparison with its use in other contexts is the expanded verb metaphor.[2] A particularly effective means of presenting and emphasizing the processes of feeling, thinking, and acting, this metaphoric type has apparently been largely reserved in this opening chapter for the delineation of these processes as they occur, or are observed in others, within a character's consciousness.

The three expanded verb metaphors used by the narrator do contribute to our impressions of both Kate and Lionel Croy, however, by the use of metaphoric terms which characterize actual physical actions as expressions of emotional response. Kate's repeated pauses before the mirror as she moves restlessly about her father's rooms waiting for his return are twice given metaphoric emphasis. In the first instance, the image of herself she sees there reflects "a face positively pale with the irritation that had brought her to the point of going away without sight

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[2]Of the 14 uses of this type, 2 appear in dialogue, 3 in the narrator's discourse, and 9 in the representations of consciousness.

of him. It was at this point, however, that she remained." In the second, her repeated pauses are described as representing her "nearest approach to an escape" from the difficult questions regarding the apparently meaningless destruction and dissolution of the Croy family which have "bristled" for her so inescapably in the mean and sordid setting of Chirk Street.

> The answer to these questions was not in Chirk Street, but the questions themselves bristled there, and the girl's repeated pause before the mirror and the chimney-place might have represented her nearest approach to an escape from them. Was it not in fact the partial escape . . .

Through these metaphors, Kate's restless confinement in a physical setting is represented in terms which suggest her emotional confinement in a situation from which she repeatedly, but unsuccessfully, attempts to turn away. She is justifiably "brought to the point" of going away without sight of her father--as the narrator says, her father "kept her unconscionably"--but cannot actually bring herself to do so. Her only actual "escape" from the difficulties presented by her family, from the questions which "bristle" to insistently in the sordid setting with its "merciless signs of mere mean stale feelings," is to look at herself in the mirror and recognize, again and again, that her beauty is not simply an agreeable fact but the only real hope for escape for any of the Croys. As the narrator indicates, "she stared too hard . . . to

be staring at her beauty alone."

> Was it not in fact the partial escape from this "worst" in which she was steeped to be able to make herself out again as agreeable to see? She stared into the tarnished glass too hard indeed to be staring at her beauty alone. (1, 5)

Although they are muted and submerged, the military connotations of the metaphoric terms used by the narrator, "point," "bristle," "escape," also characterize Kate's situation as not merely difficult but somehow dangerous. The highly combative nature of the actual encounter with her father which follows supports and reinforces these implications. In the third VE metaphor, used by the narrator during the account of the actual conversation, Mr. Croy himself, although generally in control of both Kate and their conversation, is described as forced at one point to "take refuge" from a remark made by Kate "in a stare at the street." Other metaphors, in all three contexts, contribute to the impression of their conversation as an individual confrontation occurring in a social environment which seems to be characterized by its similarity to a battlefield. References to "surrendering," the "signing" of a "cruel treaty," and the "bleeding wound" suffered by the family name combine with the representation of individuals as "captured," "taken in hand," and "stretched in the wayside dust" to create this impression. While not all of these metaphors are equally striking, and those used

by the narrator are generally somewhat muted and submerged, their accumulation and mutual reinforcement throughout the chapter work together to create a rather vivid impression of both the nature of the social world in which Kate and her father are involved and the impingement of its values and demands on their relationship.

Personification

Personification is among the metaphoric types which occur about equally in all three contexts in Chapter I.

Narrator	Consciousness	Dialogue[3]
2	2	1

As suggested earlier, the primary functions of personification are descriptive and analytical. A personification often focuses on the essential nature of a complex situation or phenomenon and reveals this nature in a momentary but vivid dramatization. Of the two personifications used by the narrator, one focuses on Lionel Croy's general relationship to life.

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[3]The significance of the personification used in dialogue, "The family sentiment, in our vulgarised, brutalised life, has gone utterly to pot," is considerably diminished by the slightness of the personification and its use of slang.

> Life had met him so, half-way, and turned round so to walk with him, placing a hand in his arm and fondly leaving him to choose the pace.

The second emphasizes the difficulty of Kate's attempt to handle her father's hypocritical assertion that his asking her to behave in compliance with Mrs. Lowder's wishes is asking her to do no more, after all, than her "duty."

> The girl's tired smile watched the word [duty] as if it had taken on a small grotesque visibility.

This brief personification, which is also a metonymy, suddenly highlights the whole nature of Kate's pathetic situation as well as her attitude toward this situation. We see her, from the narrator's perspective, as a sympathetic figure whose plight is both complex and pitiable.

The personifications used by the narrator are essentially descriptive. They supply metaphoric emphasis to a general aspect of Lionel Croy's personality which is most appropriately conveyed by a detached and omniscient narrator and to an aspect of Kate's behavior, her "tired smile," either unavailable to the recording consciousness, in this case Kate herself, or not likely to be noted in the direct speech of the character with whom she is interacting. In contrast, the personifications used in consciousness are not merely descriptive but also emotionally charged and highly personal revelations in the character's discovery and analysis of self and situation.

> She tried to be sad, so as not to be angry; but it made her angry that she couldn't be sad. And yet where was misery, misery too beaten for blame and chalk-marked by fate like a "lot" at a common auction, if not in these merciless signs of mere mean, stale feelings?
>
> It was the name, above all, she would take in hand--the precious name she so liked and that, in spite of the harm her wretched father had done it, was not yet past praying for. She loved it the more tenderly for that bleeding wound.

These personifications operate not only to concretize and render more precise certain aspects of Kate's situation but to convey as well her conscious emotional response, her keenly felt sense of the "misery" implicit in her immediate surroundings and her tender compassion for the harm suffered by the family name.

Expanded noun metaphors

Expanded noun metaphors occur more frequently than personifications in Chapter I, but they are also distributed fairly equally among the three contexts.

Narrator	Consciousness	Dialogue
4	3	4

The NE metaphors used by the narrator in Chapter I are, in general, descriptive, objective in tone, and more abstract and intellectual than those used in either

dialogue or consciousness. Like personifications, metaphors of this type in dialogue tend to be more expressive of emotional concerns and to use more vivid and concrete words. Those in consciousness are more complex, more highly suggestive, and more closely related to the discovery of meaning than to the description of characters and events.

The following examples illustrate these basic differences in content, tone, and general character of metaphors of this type as they occur in narration and dialogue in Chapter I:

Narration

> The impression [of Kate] was one that remained, but as regards the sources of it no sum in addition would have made up the total.

Dialogue

> "I like the way you talk my dear, about 'giving up'! One doesn't give up the use of a spoon, because one's reduced to living on broth. And your spoon, that is your aunt, please consider, is partly mine as well."

The differences in the NE metaphors used in each context which are illustrated by these examples are characteristic of most of the metaphors of this type which occur in these two modes of discourse. In terms of content, two of the metaphors used by the narrator are essentially abstractions: "sum in addition" and "sketch of a

design"; one is a highly literary metonymy, "the humble hand that assuaged him" replacing the chemist; and only one, "the spring that moved him," is in any way a concrete image. In terms of the relationship between the speaker and the metaphor used, the narrator operates primarily as describer and evaluator in these metaphors. His focus is on the thing described, on precise rendering, and the values suggested are analytical and intellectual, not emotional. In contrast, the metaphoric terms used in dialogue generally denote actions or objects which could be visualized,[4] as in the figure of the "spoon" and "broth" quoted above. The metaphors used in dialogue also operate to express not the intellectual insight of an observer but the emotional involvement of a participant. All of the NE metaphors in dialogue are used by Lionel Croy and specifically related to either himself or Kate. It is the "perch held out to us," the spoon [which is] partly mine as well," the "treaty" that Kate is to sign for them, and the "fatal sponge" for which he himself will ask that receive metaphoric emphasis (emphasis supplied). The thing described is important, but its significance to the user of the metaphor is even more so.

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[4]Metaphoric terms in the other three NE metaphors used in dialogue consist of (1) "flight . . . take hold of . . . perch," (2) "treaty . . . sign," and (3) sponge . . . well saturated and well applied."

The higher degree of complexity and suggestiveness of the NE metaphors used in consciousness may be illustrated by the comparison of the most expanded metaphor of this type in this context with the most complex metaphor in either narration or dialogue: that used by Lionel Croy when he criticizes Kate's offer to come and live with him as a "fine flight" of idealism.

> "You can describe yourself--to yourself--as, in a fine flight, giving up your aunt for me; but what good, I should like to know, would your fine flight do me? . . . We're not possessed of so much, at this charming pass, please to remember, as that we can afford not to take hold of any perch held out to us."

The most complex NE metaphor in consciousness seems to come from another order of being not only because it is so different in content, Mr. Croy's image is physical and Kate's is aesthetic, but because the word order is so much more intricate. Reflecting the actual movement of the mind itself, the single long sentence unfolds gradually, moving forward, and turning back on itself.

> Her father's life, her sister's, her own, that of her two lost brothers--the whole history of their house had the effect of some fine florid, voluminous phrase, say even a musical, that dropped first into words, into notes, without sense, and then, hanging unfinished, into no words, no notes at all.

The two-sentence metaphor used by Mr. Croy is, in comparison, singularly straightforward and uncomplicated and uses

about half as many metaphoric words. The metaphors are the same, according to type, but their content and development are very different.

This suggests, of course, the limitations of analysis by type; all metaphors of one type are obviously not equal. By combining the total number of one type and suggesting the quality of the particular metaphors of this type used in each context, however, it is possible to suggest certain tendencies in James's use of metaphor in each mode of discourse. In narration, the expanded noun metaphors in Chapter I operate in a fairly objective and intellectual way to describe characters and events. In dialogue, they primarily communicate the speaker's attitudes and reveal, particularly in the content, his personal values and concerns. It is Lionel Croy's profound commitment to material well-being, for example, that leads him to disparage both idealism and family loyalty in strongly physical terms. In consciousness, expanded noun metaphors operate to reflect the ultimate and private concerns of the individual which are fully expressed, in this novel at any rate, only in the protected freedom of the realm of thought.

In all three contexts, the content and quality of the metaphors used contribute to the general impression of the intelligence, sensitivity, and active concerns of the individual who is speaking in metaphoric terms. The very act of formulating a concept or perception in metaphoric

terms indicates the importance of the subject presented or viewed in this way to the user of the metaphor. We do not ordinarily expend the effort required to substitute or invent a figurative for a literal term on things which do not matter. Kate's characterization of the general disintegration of the Croy family as an unfinished "phrase" in the metaphor quoted above, for example, indicates both her capacity to think in highly imaginative and sophisticated ways and the value she places on her family. The actual use and nature of specific metaphors, particularly expanded noun metaphors in which verbal comparisons and substitutions so often imply some form of personal judgment, are, therefore, important clues to an individual's character and the values by which he or she lives.

Simple verb metaphors

Of the two metaphoric types which occur most frequently in the narrator's discourse, simple verb and noun metaphors, simple verb structures occur about equally in narration and dialogue but much less in consciousness.

Narrator	Consciousness	Dialogue
11	3	10

The primary functions of verb metaphors are, as suggested earlier, to vivify the descriptions of thoughts,

feelings, and actions and to suggest the kinds of forces, both personal and impersonal, operating within the novel. The content of the VS metaphors in narration and dialogue is remarkably similar. To facilitate comparison, these verbs are given below in their simple infinitive forms, although active and passive voices are retained, and in the order in which they occur.

Narrator	Dialogue
to be steeped	to turn over
to hover	to flourish
to surrender	to wind up
to keep off	to wind up
to drop	to throw upon
to turn	to work
to wind up	to collar
to meet	to have
to meet	to build
to turn out	to build
to take up	

Two metaphors, to turn and to wind up, are repeated in both contexts and metaphors suggesting conflict--to surrender, to keep off, to throw upon--occur in both.

The similarity in the number of metaphors of this type in narration and dialogue seems to derive from the fact that both of these modes operate to communicate simple information about the characters' actions in a way that interior monologue, which is largely analytical and evaluative, although it can be descriptive, does not. Both the narrator and the characters describe actions, in dialogue the actions of the speaker as well as of other characters,

and both contexts are appropriate modes for this kind of description. The repetition of similar verbs in both contexts is also related to the essentially descriptive function of this metaphoric type. This repetition is a highly effective means of reinforcing our impression of the nature and quality of a particular character's behavior by presenting this behavior as seen in the same way from two different perspectives. When, for example, the narrator suggests Lionel Croy's control of the encounter with Kate by the metaphoric phrase he "turned the situation about" and Mr. Croy himself speaks of his handling of a particular aspect of their situation as "turning it over" in his mind, the sense of Mr. Croy's capacity for manipulating both the facts and persons involved is strongly underlined.

This use of the same verbs by the narrator and by the characters also creates the possibility of an interaction of meanings when the same words are used differently. An example of this kind of interaction occurs in the use of the verb "to wind up" in three instances: once in the narrator's discourse and twice in dialogue. These three instances are given below.

> "I don't see what has so suddenly wound you up." (I, 15)
>
> "Well, then," said Kate, "it's [Aunt Maud's condition that she break off with her father] what has wound me up. Here I am." (I, 16)
>
> "There's in fact, my dear," Mr. Croy wound up . . . (I, 19)

In the first two instances the verb is used to refer to Kate's emotional tension and the motivation for her visit to her father. In the third instance, it appears as a variation for "Mr. Croy said" or "Mr. Croy concluded." Given the first two uses of the verb, however, followed by its repetition with a different meaning and its application to Mr. Croy, it seems to link Aunt Maud and Lionel Croy as sources of Kate's emotional state. This interpretation is consistent with what actually occurs between Kate and her father. Mr. Croy does increase the tension of her situation by denying her loyalty and affection and destroying, by refusing to recognize as real and reasonable, her option of choosing himself over Aunt Maud and preserving her integrity. A good example of the "subtle working metaphor" suggested by H. C. Martin,[5] this metaphoric repetition depends for its effectiveness on its being used differently in different contexts.

In addition to the actual repetition of a VS metaphor in both contexts, the relationship between tenor and vehicle in these metaphors is frequently the same in both contexts. In 9 out of the 11 VS metaphors used by the narrator, vehicles denoting actual physical actions are used for tenors relating to intangible mental states or

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[5]See Chapter 2, p. 59, fn. 7.

actions, e.g., "this 'worst' in which she was steeped," "his idea had been to surrender," "to keep her off," "he turned the situation about." This use of the physical to concretize psychological states or processes is similar in 7 out of the 10 VS metaphors used in dialogue: Lionel Croy describes his thinking about something as "turning it over," Kate's decision to come to him as "throwing yourself upon me," and Aunt Maud's plans for Kate as her "building" on his daughter; Kate repeats his building metaphor, describes her father's present state as "flourishing" and herself as having been "wound up" to a mental and emotional state. To say that James's fiction focuses on the psychological is not, of course, to say anything new. But the discovery of the actual operation of this focus in such a consistent way, and in such small details, suggests that his use of metaphor is effective in more than the key passages and extended metaphors which have long been noted for their symbolic and thematic value. These simple and often unobtrusive verb metaphors in both narration and dialogue clearly serve both to describe the novel's action and to maintain, by underlining with metaphoric emphasis, this characteristic focus.

Simple noun metaphors

Simple noun metaphors occur more frequently in the narrator's discourse than in either of the other two contexts.

Narrator	Consciousness	Dialogue
7	1	3

Through their capacity to make fairly direct comparisons, in which the metaphoric term brings to its literal referent the values associated with the metaphoric word, simple noun metaphors can be effectively used to evaluate or emphasize some particular aspect of the person, thought, or action described.[6]

The NS metaphors which function in this way in the narrator's discourse are applied, without exception, to Mr. Croy. His "plausibility" is described as the "heaviest" of the "crosses" borne by Kate's mother and his proposed "sacrifice" of Kate, his giving her up for her own good, is clearly revealed as a hypocritical pretense he had planned to utilize to achieve his own objectives.

> He wished her not to come to him, still less to settle with him, and he had sent for her to give her up with some style and state; a part of the beauty of which, however, was to have been his sacrifice to her own detachment.

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[6]All of the NS metaphors used by the narrator do not operate to imply the judgment or evaluation of characters. In a comparatively neutral metaphor in which a change in attitude is compared to a physical change, Kate's "drop into patience" for example, the metaphor primarily renders more vivid and precise a comparatively objective description of a mental process.

The word "sacrifice" is used here ironically, in much the same way that the adjective metaphor describing Mr. Croy's "sudden spiritual heat" is used somewhat later. In both instances the religious connotations of the metaphoric words operate to emphasize the discrepancy between his assumed piety and his actual intentions. Their use in this way is particularly appropriate to the detached and omniscient narrator whose perception and evaluation of Mr. Croy is unaffected by the emotional involvement which renders Kate's perception of her father somewhat more vague and ambivalent.

The simple noun metaphors used by the narrator further evaluate Lionel Croy in figures which focus on aspects of his response unavailable to Kate. His sudden recollection of Kate's having given away half of her inheritance to her sister is described, for example, as an "undue precipitation of memory" because this sudden upsurge of self-interest operates against his spoken argument to Kate that her compliance with her aunt's wishes is in her own self-interest.

> "Show family feeling by seeing what I'm good for. If you had it as I have it you'd see I'm still good--well, for a lot of things. There's in fact, my dear," Mr. Croy wound up, "a coach-and-four to be got out of me." His drop, or rather his climax, failed a little of effect, indeed, through an undue precipitation of memory. Something his daughter had said came back to him. "You've settled to give away half your little inheritance?" (I, 19-20)

The use of the scientific term "precipitation" is comparable to the use of a mechanistic term in the figure of "the spring that moved him" which occurs in the more extended NE metaphor referring to his greed in the last lines of the chapter.

> And then came up the spring that moved him . . . What he couldn't forgive was her dividing with Marian her scant share of the provision their mother had been able to leave them. She should have divided it with him.

Both metaphors operate to suggest that Lionel Croy is not a fully developed human being but a kind of social automaton in whom the pressures operating internally may be likened to mechanical or physical processes. In general, these metaphors suggest a subtle disvaluation of Lionel Croy and repeatedly call attention to the discrepancy between his appearance and his reality. The effect of the NS metaphors is not particularly striking in any individual instance, but they work together to communicate quite clearly both the hypocrisy of Mr. Croy's stated motives and the actual dynamics of his attempted manipulation of his daughter. James does not tell us directly that he is selfish, mean-spirited, and willing to compromise both himself and his daughter in order to get what he wants, but allows his character to emerge at least partially in the implications of the metaphors used to describe his behavior. These implications combine with the more obvious

self-revelations created by his actual speech and his effect on Kate to create the total and vividly realized impression of his character.

In terms of the actual quantitative use of this metaphoric type, the greater number of NS metaphors in narration seems to reflect a general tendency which operates throughout the chapters analyzed (with the exception of Chapter XXX, which is largely devoted to the representation of consciousness and has an unusual distribution of metaphoric types in several respects) to use simpler metaphors in narration, and to some extent in dialogue, and more complex structures in consciousness. This tendency becomes much more obvious when all chapters have been compared but can be briefly indicated here by a more or less formulaic representation of the use of simple versus expanded types in all three contexts in Chapter I.

	Narration	Consciousness	Dialogue
Simple:	7 + 11 NS + VS = 18	1 + 3 NS + VS = 4	3 + 10 NS + VS = 13
Expanded:	4 + 3 + 2 NE + VE + Pers = 9	3 + 9 + 2 NE + VE + Pers = 14	4 + 2 + 1 NE + VE + Pers = 7

This tendency is not always as marked as in the particular case of the NS metaphors in this chapter and does admit of some exceptions. It is clearly discernible as a

general tendency,[7] however, which seems to derive from two factors. The first is that the process of thought is basically more complex than the process of narrative description or speech. The more extended and self-reflexive kind of analysis of values and meanings communicated to the self in interior monologue is worked out in the expanded noun and verb metaphors which constitute the larger number of metaphors used in consciousness. The lesser number of simple metaphoric types used in this context, exemplified in Chapter I, is negative evidence of this complexity. The second factor, which also emerges more clearly when all chapters have been compared and the particular metaphors used have been analyzed, is James's tendency to place greater emphasis on the internal and mental and emotional responses of his characters than on the actual events which are described in narration and acted out in dialogue. The analysis of metaphorical placement suggests that the use of more expanded metaphoric types in the representation of consciousness is at least one of the methods by which this emphasis is created.

The Representation of Consciousness

The discussion of the narrator's use of metaphorical types has referred frequently, as a matter of comparison,

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[7] See pp. 271-272 in the analysis of Chapter XXVIII where all chapters are compared on this point.

to this use in the representation of consciousness. It will be helpful to summarize briefly the conclusions stated there.

In comparison with the narrator's discourse, the representations of consciousness include (1) a much greater number of expanded verb metaphors (9:3), (2) a roughly equal number of expanded noun metaphors (3:4) and personifications (2:2), and (3) many fewer simple verb (3:11) and simple noun (1:7) metaphors. None of the remaining three types, noun and verb clichés and adjective metaphors, is significantly present in either narration or consciousness.

The much greater use of expanded verb metaphors in consciousness is directly related to their capacity to render more vivid and precise the mental and emotional processes represented in this mode of discourse. In Chapter I, the expanded verb metaphors in this context function primarily to communicate various aspects of Kate's response to both her own situation and her father.

Kate's perceptions of self which receive metaphoric emphasis involve her acute apprehension of the misery embodied in the mean and sordid setting of her father's rooms in Chirk Street and her determination to resist the general failure experienced by her family. Waiting for Mr. Croy in his rooms, she "sounds to a deeper depth . . . the failure of fortune and honour" and "tastes" the "faint flat emanations" of the misery reflected in this setting.

In a highly suggestive and well-developed metaphor she questions the reasons for the virtual destruction of her immediate family.

> Why should a set of people have been put in motion, on such a scale and without such an air of being equipped for a profitable journey, only to break down without an accident, to stretch themselves in the wayside dust without a reason.

At the same time she resists, for herself, a similar fate. Referring back to her personification of misery itself as embodied and "chalk-marked by fate like a 'lot' at a common auction" in the "merciless signs" of her father's rooms, she describes herself as "personally at least" not yet "chalk-marked for the auction." Somewhat later, she feels that she "might still pull things round had she only been a man." Representing, as they do, the movement of the mind between present, past, and future, these metaphors create both a sense of Kate's alternation between emotional and intellectual response to her situation and her capacity to confront directly its unpleasant and disturbing aspects.

Kate's emotional and intellectual response to her father is similarly underlined by metaphor. When he finally arrives, she is at first keenly aware of her emotional reaction; she feels "again . . . all the old ache, her poor mother's very own, that he couldn't touch you ever so lightly without setting up." This response is closely followed, however, by the more sharply judgmental perception,

"there was no truth in him" which is elaborated in one of the most striking metaphors contained in this chapter.

> This was the weariness of every fresh meeting; he dealt out lies as he might the cards from the greasy old pack for the game of diplomacy to which you were to sit down with him.

From this renewed impression of her father's habitual behavior, Kate then focuses on their present encounter and her attempt to relate to him in some positive way. This attempt is described in a sophisticated and literary metaphor reflecting both Kate's intelligence and the difficulty of the task she has undertaken.

> Face to face with him, vain irritation dropped, but he breathed upon the tragic consciousness in such a way that after a moment nothing of it was left. The difficulty was not less that he breathed in the same way upon the comic: she almost believed that with this latter she might still have found a foothold for clinging to him.

The movement from the more intellectually complex metaphor involving the "tragic" and "comic" modes of consciousness to the simpler and more concrete and emotional "she might still have found a foothold for clinging to him" clearly suggests as well the ambivalence--the shifting between outright condemnation and the deeply felt need to relate--which characterizes Kate's behavior toward her father in this scene.

The particular usefulness of expanded verb metaphors in this context derives from their capacity to render the

actual movement of the felt experience, as in metaphors of "sounding" and "tasting," and to interpret the actions of the self and others through metaphors which conceptualize their possible meanings and implications. The use of the metaphoric type is not always reserved primarily for the context of consciousness, as in this chapter, but it is particularly appropriate to this mode of discourse.

Dialogue

The conclusions about the use of metaphor in dialogue which have already been suggested as points of comparison with other contexts may be summarized briefly: (1) The metaphorical types which occur more often in dialogue than in any other context are, predictably, noun verb cliches (suggesting colloquial speech) and adjective metaphors (revealing personal attitudes and values). (2) Although an equal number of expanded noun metaphors occurs in all three contexts, the examples of this type in dialogue use more vivid and concrete terms and are more personal and emotional and less intellectual and analytical than those in narration. In comparison to the NE metaphors used in consciousness, those used in dialogue generally involve fewer metaphoric words and are simpler in construction. (3) In the relatively equal number of VS metaphors in narration and dialogue, both the content and the relationship between tenor and vehicle (mental process to

physical action) are remarkably similar in both contexts. The similarity of verbs used in the different contexts reinforces the nature of the actions described by these metaphors and validates the accuracy of both descriptions. (4) The expanded verb metaphors, so important in the presentation of consciousness, occur only twice in dialogue. While this metaphorical type can be used in dialogue, its complexity makes this difficult and it is, on the whole, more appropriately reserved for consciousness. (5) Personification, another complex type, also occurs only once in dialogue and its significance there is considerably diminished by its use of slang.

There is little related to the distribution of metaphors in dialogue in comparison with other contexts which is not suggested in these conclusions. The most important discovery about metaphors in this context is, I think, that there are so many. More metaphors occur in dialogue (34) than in either narration (29) or consciousness (22). These metaphors are not the most elaborate in the chapter, but they use as a whole the most concrete metaphoric terms and are generally quite noticeable deviations from literal speech. Metaphors such as "I don't see what has so suddenly wound you up," "I'm not so precious a capture," "You flourish. You bloom," and "One doesn't give up a spoon because one's reduced to living on broth" also operate consistently to reveal the intelligence,

values, and personal force of individuals as these qualities of mind and character assume vivid and immediate life in direct confrontation and verbal interaction. It is in dialogue that the title image of the novel first appears, when Kate calls Milly a dove (I, 308), and this context appears again and again as the locus for metaphors with symbolic and thematic implications. Among the phrases which so often reverberate in the reader's mind as he moves through the novel, surely Lionel Croy's "The only way to play the game is to play it" is among the most memorable. This selection of dialogue as the context for so much of the metaphoric language of the novel that is memorable is consistent, of course, with James's avowed intention to present rather than to merely describe life. The placement of simple, but frequently key metaphors in dialogue witnesses to his ability to allow the meaning and significance of his narrative to emerge, not from the author as narrator, but from the characters themselves.

The Relationship Between Metaphorical Placement and Characters and Events

Any clear separation between characters and events in a novel by Henry James is as artificial as it is impossible. In "The Art of Fiction," the novelist himself notes the distinction between "character" and "incident" as virtually meaningless: "What is character but the

determination of incident? What is incident but the illustration of character?"[8] The phrase "characters and events" in the heading above is used not to suggest two separate areas of concern, but to indicate a focus on the novel inclusive of more than the strict analysis of character and yet not fully comprehensive of all its aspects such as general style, structure, or theme. While metaphor is clearly important to these other aspects of the novel, the immediate subject of concern in this study is the working of figurative language primarily as it contributes to the impressions of characters and events.

The opening chapter of The Wings of the Dove provides a particularly striking example of the inseparability of "character" and "incident" in the novel. If any single and significant "incident" can be said to occur here, it is Kate's rejection by her father, and this rejection arises so naturally and inevitably from what Mr. Croy is that James's rendering of character and incident in this chapter are, in effect, one and the same thing. In this crucial encounter, the character and personal situations of the two individuals represented combine to set in motion the long sequence of events to follow. In a very real sense, Mr. Croy's rejection of Kate may be said to be the

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[8] The Future of the Novel, p. 15.

ultimate cause of Milly Theale's betrayal since it is the single factor which determines Kate's actual and symbolic return to Lancaster Gate at the end of the chapter and her commitment to some form of compromise allowing her to have both Densher and financial security for her family.

The presentation of the characters of Lionel and Kate Croy and the nature of their relationship are, therefore, of crucial importance in this chapter and metaphor performs a significant function in this presentation. Some aspects of the actual working of metaphor to create the impressions of both characters and their relationship have been suggested in the quantitative analysis of metaphorical types. Lionel Croy's cynicism, negativism, and hostile and combative attitude toward Kate, and her alternation between condemnation of his falseness and cruelty, recognition of the meanness of his situation, and her sense of family loyalty and integrity have been noted as revealed and emphasized through metaphor.

One of the more striking conclusions which emerges from a more comprehensive analysis of the use and placement of metaphor in this chapter is that there is a definite relationship between where metaphors occur and the total impression of character created in this opening scene. In general, the metaphors used in narration and dialogue focus on Lionel Croy and create an externalized view of his character as it appears in social interaction.

In contrast, the metaphors applied to Kate occur primarily in consciousness and focus on internal thoughts and feelings rather than on outward behavior and socially expressed attitudes and values.

This difference in the use of metaphor in regard to each character becomes quite obvious when the figures in each context are analyzed from the point of view of their relationship to character. There are, however, different ways of approaching the relation between metaphorical placement and character and some preliminary comment on the method utilized here seems both necessary and appropriate.

Metaphors are both used by characters and applied to characters. Metaphors utilized by characters obviously function as revelations of personality, values, and general world view. They are not limited to this function, of course; they serve as well to reveal the nature of the fictive world created in the novel. But they are important items of self-revelation. Metaphors used by a narrator who is not involved as a character in the story are not generally items of self-revelation, however, unless one is pursuing a psychological study of the author and identifying him with the narrator. When applied to characters, as, significantly, all of the 29 metaphors used by the narrator in Chapter I are, these metaphors are one of the most effective means available in creating a total impression of character. The narrator's view of character is

further assumed to have a high degree of validity because it is not colored by personal interest or involvement and belongs to a generally "objective" though necessarily evaluative observer. Although they operate differently, metaphors used by both the characters themselves and the narrator are significant elements in the total impression of character conveyed by speech, action, and the implicit evaluations of narrative description.

An additional kind of metaphoric reference to character may occur, of course, when one character uses a metaphor to describe another character. To include this kind of reference to character in the general analysis of metaphorical placement and character involves both difficult problems and questionable results, however. When the narrator uses a metaphor to describe a character, e.g., heroine: rose, only two elements, the literal and figurative terms, are involved. When, on the other hand, a character uses a metaphor as Lionel Croy does, for example, when he calls Merton Densher an ass, there are three elements:

(1) a character who sees his fellow human beings in terms of animals,

(2) another character who is thus described, and

(3) the metaphoric term itself.

In this case, it is often difficult to determine where the weight of metaphorical emphasis should fall. Is the metaphor used primarily to reveal Lionel Croy's rather crass

view of his fellow men or to suggest that Densher is, in fact, an ass? When Densher actually describes himself as an ass much later in the novel (II, 229), this initial use of the figure seems to have been a foreshadowing. As we actually read the novel, however, there is no way of knowing whether the speaker or the character described, or both, should take the association. To avoid having to continually make this kind of discrimination by analyzing out the three elements of metaphors used by one character to describe another,[9] I have elected to tabulate the metaphoric reference

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[9]As suggested above, it is possible to extend the analysis of metaphoric reference to character by considering the referents of the metaphors used by characters as well as of those used by the narrator. The following scheme indicates the actual occurrence of reference in the thought and speech of characters in Chapter I:

	Used by:	Reference:
Consciousness: (22 items)	Kate (21)	Self: 7 Lionel Croy: 6 Other: 8
	Lionel Croy (1)	Kate: 1
Dialogue: (34 items)	Kate (9)	Self: 4 Lionel Croy: 4 Other: 1
	Lionel Croy (25)	Self: 3 Kate: 10 Both Croys: 3 Other: 9

Although this data could be significant, there is no clear tendency for the metaphors of either character to cluster

to character in only two ways:

(1) as they are used by characters, regardless of referent, and

(2) as they are applied to characters by the narrator.

This decision is also justified by the fact that it is this scheme of reference which seems to reveal a significant pattern. As footnote 9 suggests, the detailed analysis of metaphors used by character into the three constituent elements does not reveal any similarly significant patterning.

The following scheme provides an initial overview of a definite pattern in the placement and relation to character of individual metaphors:

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around a particular referent, as they do around Lionel Croy in the narrator's discourse, and this absence of pattern seems adequate justification for limiting the analysis of reference. It is certainly important that one character sees another in a particular way, as Lionel Croy, for example, sees Kate in terms of the battlefield. But the analysis of metaphors used by each character will automatically reveal such significances without a discussion of what proportions of the total number of metaphors are applied to another character. The quantity of metaphorical items used by the narrator in describing characters, so many more being applied to Mr. Croy than to Kate, is significant, however, as the subsequent discussion will suggest.

Location	Number of Items	Character to whom metaphors apply
Narrator	29	Lionel Croy: 22 Kate: 7
		Character by whom metaphors are used
Consciousness	22	Lionel Croy: 1 Kate: 21
Dialogue	34	Lionel Croy: 25 Kate: 9

In general, the scheme given above reveals the following:

(1) Of the 29 metaphors used by the narrator, many more are applied to Lionel Croy (22) than to Kate (7).

(2) Of the 34 metaphors used in dialogue, many more are used by Lionel Croy (25) than by Kate (9).

(3) Of the 22 metaphors used in consciousness, 21 are used by Kate and only 1 by Lionel Croy.

Since the greater degree of concreteness in metaphoric language produces a more immediate response in the reader and serves as a means of foregrounding qualities, values, and emotions, the principle effect of metaphor is to create emphasis. Metaphors are generally more memorable than abstract assertions of quality, value, and emotion and thus can serve as markers of significance which increase in effectiveness through repetition or the

clustering of metaphors from the same sphere. Granting this effect of metaphor, the proportions revealed above suggest that James uses metaphorical language in a highly consistent way in this chapter to control the reader's perception of character.

The elements of Lionel Croy's character which are emphasized by metaphor are those which appear outwardly to others, in the narrator's description and Mr. Croy's actual speech. In direct opposition to this, the elements of Kate's character which are emphasized by metaphor are those which emerge inwardly in her thought processes. The focus on each character is clearly different. At the same time, the linear distribution of metaphorical language and the absence of clustering retains this language as a pervasive element in the general style of the novel.[10]

The externalized view of Lionel Croy is created primarily through metaphors located in the narrator's discourse and in dialogue. The narrator's use of metaphor functions generally to render his description of an individual's manner, mode of behavior, or specific actions (physical and verbal) more vivid and precise. These metaphors are generally related to the character's outward appearance and action in a given situation. Of the 29

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[10]See p. 61 in Chapter 2 where the linear distribution of metaphors in Chapter I of the novel is tabulated.

metaphors used by the narrator, 22 are devoted to Lionel Croy. The perception of character through dialogue is also essentially external. Through dialogue both the reader and the listening character perceive the speaker as he presents himself. The metaphorical language in dialogue functions primarily to reveal a character's view of reality, the intensity of his feelings, and the quality of his attitudes as these are expressed in a social situation. Since 25 of the 34 metaphors used in dialogue are spoken by Lionel Croy, the impression he creates of himself has a degree of vivid self-revelation which does not obtain in Kate's direct speech.

As suggested in the previous section describing the use of specific metaphoric types in the three contexts, the most significant and most frequently used type in both narration and dialogue is the simple verb metaphor. In its relationship to character this type operates in both narration and dialogue in a remarkably similar way. The greater number of VS metaphors used by the narrator (9 out of 11) describe Lionel Croy and the greater number of VS metaphors used in dialogue (6 out of 10) are used by Lionel Croy.[11]

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[11]Of the 4 metaphors of this type used by Kate, 2 repeat metaphors introduced by Lionel Croy. Only 2 originate from Kate herself.

The assignment of most of these simple verb metaphors to Lionel Croy functions to define his personality as an active force in the novel's action. In the narrator's descriptions, he "hovers" over Kate, wants to "surrender" and "keep her off," and at one point "fairly turns her out." His manipulation of their encounter is suggested in a metaphor which describes his having "turned the situation about." On two occasions he is represented as actively "meeting" Kate's offer of a relationship by simply refusing to acknowledge any paternal responsibility to or for her. In dialogue, the actual language Mr. Croy uses reveals his tendency to see human behavior in terms of strong physical actions. He describes Kate's emotional state as her being "wound up" and Aunt Maud's plans for Kate as "building" on her niece. He sees Kate's offer to come and live with him as her attempt at "throwing yourself upon me," and Marian's gaining control of the sisters' inheritance as "collaring" it. This tendency to speak in terms of strong physical actions is also illustrated in his use of metaphoric verb clichés such as "you make me sick" and "if you can't pull yourself together I'll . . . take you in hand." The cumulative effect of these slight and subtle, but nonetheless "working" metaphors is to suggest that Kate's father, "so particularly the English gentleman and the fortunate, settled, normal person" (I, 8-9) is, in Kate's emotional life at any rate,

a harsh and cruel force operating against her pathetic attempt to remove herself from the demands and conditions of the world of Lancaster Gate.

Of the other metaphoric types more frequently used in narration and dialogue, simple and expanded noun metaphors, all but one of those used in narration are applied to Mr. Croy and all but one of those in dialogue are used by Mr. Croy. The use of both of these metaphoric types to suggest a subtle disvaluation of his character and reveal the discrepancy between his assumed piety and actual motivation was suggested in the previous discussion of these types in the first part of this chapter.

This accumulation of metaphoric references around Lionel Croy in both narration and dialogue, with minimal reference to Kate, suggests that James is using the device of metaphor in both contexts to focus the reader's attention on Mr. Croy in particular ways. The degree of concreteness and self-revelatory nature of Mr. Croy's own metaphors combine with metaphors used by the narrator to create a vivid impression of a character represented from a descriptive and external rather than internal point of view. The very slightness of most of the metaphors used in relation to Kate's father in these two contexts creates a sense of his character as arising out of the presented social surface. He is all appearance and his bitter, sometimes cruel words reflect his tormenting presence in Kate's

life as an inescapable factor which must be dealt with but, because of his deviousness and the conflict between her wish to care for him and his brutal denial of her affection, can never be understood. As Kate says, "It has seemed to me that you may be lived with, but not that you may be understood" (I, 13). Mr. Croy is, clearly, understood by the narrator and, as the harsh realism of his own language suggests, by himself.

In contrast to the metaphoric emphasis on Mr. Croy in narration and dialogue, aspects of Kate's character receive strong emphasis primarily in the representations of consciousness where 21 out of the 22 metaphors in this context are used to this purpose. Since it is Kate's consciousness that James has chosen to represent, and not Lionel Croy's, this high proportion of metaphoric references to her in this context is in a sense automatic. If there is only one representation of Lionel Croy's consciousness, the number of metaphors which can be used to represent this consciousness is clearly limited. The real significance of the metaphors used to represent Kate's awareness appears only in comparison with the minimal use of metaphoric references to Kate in the other contexts. Where Lionel Croy is represented as an active force operating on his daughter's consciousness, Kate's character emerges, particularly in the expanded verb metaphors discussed in the previous section on the representation of

consciousness, through her internally felt and internally expressed response to her father and her own situation. She is presented not as an active force in this opening chapter but primarily as a receiving consciousness.

Although Kate's beauty and presence are given careful attention in the opening paragraphs of the novel, her representation here also does not use the kinds of metaphors suggesting attitudes and values which are so frequently applied to Lionel Croy. Metaphor is utilized in an attempt to summarize the general effect of her appearance,

> The impression was one that remained, but as regards the sources of it no sum in addition would have made up the total. She had stature without height, grace without motion, presence without mass.

but the metaphor employed here is intellectual and analytical, not evaluative. It is followed, moreover, by descriptive phrases which focus on the paradoxical nature of her appearance. She is presented as a beautiful, but somewhat enigmatic figure who clearly apprehends her surroundings and her father with intelligence and feeling. But she is not at all defined, as Mr. Croy is, in terms of her personal force and ability to affect others. Mr. Croy is, in a sense, a finished product. His materialism, his selfishness, and his brutal treatment of his daughter are facts of her situation and everything he does and says is consistent with his character. Kate, on the other hand, is

much less definitely characterized. Her personality is suggested but is inaccessible in any very specific terms. She is not represented, in this chapter at any rate, as a force to be reckoned with but as a questioning, troubled mind--"Where was misery . . .," "Why should a set of people . . .," "If she was the last word . . ."--who will have to come to terms with the forces embodied in her father. She is, in effect, the character who waits, watches, questions, and listens while her father argues, asserts, threatens, and demands.

In this opposition between these two characters, an opposition which the nature and placement of metaphors operates to underline so effectively, is embodied the opposition between society and self which constitutes the essential subject of the novel. In many ways the epitome of English society--he is described as "so particularly the English gentleman and the fortunate, settled, normal person" (I, 8-9)--Mr. Croy clearly functions, in this initial encounter with his daughter, to represent the forces of materialism and selfishness, and the general disvaluing of human feelings, which operate in this society: "He had ceased to be amusing--he was really too inhuman" (I, 8). He is not a fully developed human being, but a kind of social automaton. The "spring" that moves him is greed and personal gain.

> And then came up the spring that moved him . . . What he couldn't forgive was her dividing with Marian her scant share of the provision their mother had been able to leave them. She should have divided it with him. (I, 27)

Against the forces operating in her father, Kate can oppose only her painful awareness of the impossibility of dealing with him on any terms other than his own.

> He showed her, this time unmistakably --it was before her there on the landing, at the top of the tortuous stairs and in the midst of the strange smell that seemed to cling to them--how vain her appeal remained. (I, 26)

Her appeal had been to join with him in an honorable family relationship, whatever the financial cost. This being so clearly shown her as impossible, she is, in this chapter, forcibly returned to the society of Lancaster Gate and rendered subject to its values and demands. As Mr. Croy tells her,

> "I don't quite see what's the matter with you," he said," and if you can't pull yourself together I'll--upon my honour--take you in hand. Put you into a cab and deliver you again safe at Lancaster Gate." (I, 26)

In addition to this sense of opposition between Kate and her father as emblematic of the general opposition between society and self in the novel, the metaphors used in this opening chapter also reveal essential similarities in the basic assumptions held by both Croys about the nature of life and society. In spite of the differences

in their attitudes regarding the possibility of their living together on the basis of family loyalty, both characters tend to see the world in which they are involved in metaphors of the battlefield, the marketplace, and the playing of a game.

This similarity is closely related to one of the major functions performed by Lionel Croy's presence in this opening chapter of the novel: his representation of important aspects of Kate's past and present situation. In his preface to the novel, James comments on the function Lionel Croy was to have served in the "building-up" or creation of Kate's consciousness. He views this function as scarcely realized in the actual novel, but his statement that Kate's father has, in some essential sense, "pervaded her life" does suggest at least one explanation for the rather striking "community of vision" reflected in both the metaphors applied to and used by Kate and her father.

> The building-up of Kate Croy's consciousness to the capacity for the load little by little to be laid on it was, by way of example, to have been a matter of as many hundred close-packed bricks as there are actually poor dozens. The image of her so compromised and compromising father was all effectively to have pervaded her life, was in a certain particular way to have tampered with her spring; by which I mean that the shame and irritation and the depression, the general poisonous influence of him, were to have been shown, with a truth beyond the compass of even one's most emphasised "word of honour" for it, to do these things. But where do we find him, at this time of

> day, save in a beggarly scene or two which scarce arrives at the dignity of functional reference? He but "looks in," poor beautiful dazzling, damning apparition that he was to have been. . . . (AN, 297-298)

While James's depiction of Lionel Croy may have achieved something less than a full realization of his capacity for "functional reference," the "damning apparition" that he clearly is does function to suggest the sense of "things as they are" Kate has inherited from her father.

An essential component of the world view of this "so compromised and compromising father" is his fundamental assumption that life itself is a battlefield in which, in the face of economic necessity, even parent and child may engage in the general conflict resulting from conflicting interests and objectives. The narrator describes Mr. Croy as contemplating his "surrender" of Kate, as having to "keep her off," and as having himself to "take refuge . . . in a stare at the street" from the battle of their conversation. Lionel Croy also reveals his tendency to think in these terms by his direct reference to the "treaty" Kate must sign with her aunt and her coming to live with him as "throwing yourself upon me." Kate's view of the world of English society as a battlefield is similarly revealed in her description of herself as "not so precious a capture" and her apprehension of the harm done the Croy name by her father as a "bleeding wound." In this latter case, it is significant that it is her "wretched father"

who has done the "harm" to "the precious name she so liked." This association of Mr. Croy with the language of battle, particularly as a destructive, controlling force, underlines both his participation in the battle and conscious awareness of the brutal necessities of the situation in which they are involved.

In a similar way, both Kate and Mr. Croy share the use of metaphors suggesting their conception of life as a marketplace. Kate relates her own sense of the misery embodied in her father's shabby rooms to the marketplace,

> And yet where was misery, misery too
> beaten for blame and chalk-marked by
> fate like a "lot" at a common auction,
> if not in these merciless signs. . . .

and later refers to herself as at least not yet "chalk-marked for the auction." The word "beaten," although it cannot be detached from the personification as a separate item suggests the Life:Battle analogy and supports other allusions to this concept. In a more coldly analytical way, Lionel Croy also suggests the essential materialism of English society by his wistful allusion to "a day when a man like me would have been a quite distinct value; what's called in the business world, I believe, an asset."

The characterization of life as both a battlefield and a marketplace is closely related to the view of life as a game in which conflict and personal loss and gain are related to money. The apprehension of this view of life is

again shared by the two Croys. Kate describes her father as dealing out "lies as he might the cards from the greasy old pack for the game of diplomacy," and Mr. Croy communicates the heart of his philosophy in his singular admonition to his daughter: "The only way to play the game is to play it."

Through these three basic conceptions of life as a battlefield, a marketplace, and a game, the two Croys reveal their conscious acceptance of the assumptions and values of the society in which they live. This opening chapter thus both presents and explains the real inheritance received by Kate from her father and his world. Kate's character is in some sense the necessary product of her heritage. Her attempt to remove herself from the influence of Lancaster Gate and return to her father on the simple basis of family relationship cannot withstand the pressures exerted by both her father and her aunt. Her feeling for Densher which, in the final analysis, has motivated her appeal to her father, is thus set aside as a primary consideration. She is not willing, at this point, to give him up altogether but her encounter with her father clearly reveals that she cannot choose love over money without total alienation from her family and the loss of financial and emotional support. Densher will have to be somehow worked in with all the other considerations. How, she obviously cannot see at this point. The advent of the

American heiress will, of course, open up a terrible but possible solution to her problem and engage both Densher and herself in a dreadful escalation of the "game" to include the sacrifice of human life and happiness to her own success. Kate's capacity to do what must be done once this solution has emerged as a possibility, to tell the necessary lies and compromise her relationships with both Milly and Densher, is both foreshadowed and at least partially explained by Mr. Croy's influence. As James suggests in his preface, "The image of her so compromised and compromising father" has "in a certain particular way . . . tampered with her spring."

In terms of the actual events which take place in this opening chapter, the most crucial consequence of Kate's failure to "wash her hands" of Aunt Maud and choose both Densher and her father over wealth and social success is her actual and symbolic return to Lancaster Gate. This also shifts the focus of the novel from the realm of decisive action to the realm of mental apprehension where Kate will have simply to wait (the first words of the chapter are, significantly, "She waited, Kate Croy"), hope, and attempt to manipulate her advantages to her desired goal: both Densher and, somehow, money. This chapter, in effect, launches her on the "troubled sea"

of English society and her own consciousness.[12]

The general movement of the novel, from its beginning in London to the final tragedy of Milly's death in Venice and the return of the English characters to England and Mrs. Stringham to America, is also initiated in this chapter as a journey from innocence and life to the knowledge of evil and death which will be shared by all the novel's character. In a highly suggestive metaphor, which refers specifically to Kate's family but is also suggestive of the action of the novel as a whole, Kate

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[12]While the metaphor of the "sea" of society which figures so significantly later in the novel does not appear in this opening chapter, the representation of experience itself, particularly experience in society, as a kind of liquid medium in which an individual is suspended is suggested metaphorically in both narration and the representation of consciousness. Kate's apprehension of the sense of shame and personal collapse of her family, "This whole vision was the worst thing yet" (I, 4), is represented by the narrator as "this 'worst' in which she was steeped." Waiting in her father's rooms, Kate feels herself "sound to a deeper depth the failure of fortune and honour." She sees, in contrast, her father's remarkable ability to somehow keep himself afloat on the surface of so much misery merely by the agency of his "perfect look": "His perfect look which had floated him so long, was practically perfect still." These particular associations of the imagery of water with failure and collapse are consistent with the symbolic use of the sea throughout the novel. Both life-giving and death-dealing, the sea represents life itself. And life as both experience itself and awareness of experience is James's central subject. The number of allusions to this central symbol of life as a sea is limited in this opening chapter; there are only three. But the vision of life as a troubled and perilous sea has been suggested and will emerge with greater emphasis, clarity, and emotional impact to culminate with Milly's death, in Venice.

expresses her early and almost prophetic apprehension of life itself as a journey toward destruction.

> Why should a set of people have been put in motion, on such a scale and with such an air of being equipped for a profitable journey, only to break down without an accident, to stretch themselves in the wayside dust without a reason?

As James suggests at this point in the novel, "The answer to these questions was not in Chirk Street." But the answer will emerge through the long course of the novel to the final tragic denouement in which both Kate and Densher, the two among that "set of people . . . put in motion" by Mr. Croy's rejection of Kate who are most clearly "equipped for a profitable journey," will be themselves "stretched in the wayside dust." Since it is Kate who will most surely apprehend this final disaster, in her statement which ends the novel, "We shall never be again as we were!", it is significant that this central metaphor of life as a journey toward destruction occurs in her own troubled apprehension of self in the novel's first interior monologue.

The use of metaphor to create a sense of opposition between characters, to suggest similarities in character, and to convey individual perceptions in terms which suggest the possible meaning as well as the nature of the recorded experience--as in the metaphor of life as a journey articulated by Kate--is clearly demonstrated in

this opening chapter of the novel. Metaphors comparing life to a battlefield, a marketplace, and a game further characterize the world in which the novel's action begins as a social sphere in which the basic realities are economic, the possibility of maintaining a relationship based only on personal and emotional integrity severely limited, and a high value placed on appearances and the capacity to manipulate the system and "play the game" to one's own advantage. The stakes are high, the dangers great, and the fate of the innocent and unwary, if not inevitable, at best in considerable jeopardy. That the demands and necessities of this world are not merely described by either the characters or the narrator, but come to life as they actually operate in Lionel Croy's attitudes toward and rejection of Kate and the pathetic submission to circumstances of her response, exemplifies James's ability to present and dramatize the realities with which he is concerned. He has clearly achieved, in this opening chapter, the objective announced in his preface to "create promptly" and "build up solidly" the "predicament" in which Milly Theale is to be placed.

> The great point was, at all events, that if in a predicament she was to be, accordingly, it would be of the essence to create the predicament promptly and build it up solidly, so that it should have for us as much as possible its ominous air of awaiting her . . . there could be no full presentation of Milly Theale as engaged

> with elements amid which she was to draw her breath in such pain, should not the elements have been, with all solicitude, duly prefigured. (AN, p. 294)

While these elements, "duly prefigured," achieve active and vivid life not only through the metaphors used in this chapter, the content, placement, and implications of the actual figures used--both slight and extended--are crucial components of the total verbal texture by which this initial impression of the fictive world created in the novel is achieved.

CHAPTER 4

ANALYSIS OF CHAPTER XV

A general and striking point of comparison between Chapters I and XV is the much greater density of metaphorical language in Chapter XV. The fourteen pages of this later chapter contain almost the same number of metaphors (I: 85, XV: 86) as the twenty-four pages of the much longer chapter which begins the novel. On the average, there are 6 metaphors per page in Chapter XV as opposed to 3 to 4 per page in Chapter I. As the following analysis will suggest, the intensely metaphorical nature of this later chapter is directly related to the greater intensity and complexity of the psychological and emotional interaction between characters and the greater complexity and number of characters involved. As the opening "picture" and "scene" of the novel, Chapter I is more concerned with establishing the nature and quality of the world of Kate and Lionel Croy and with placing these two characters and their attitudes in relation to this world and to each other, than with dramatizing their psychological interaction. In a sense, Kate and her father do not interact at all but simply communicate the attitudes and feelings

which reveal that the possibility of a relationship offered by Kate to her father is unequivocally rejected. In Chapter XV, on the other hand, Milly and Kate are shown in a dynamic and highly charged process of relating to one another which changes both our perceptions of these characters and the characters themselves.

In addition to this basic difference in metaphoric density between the two chapters, there are significant differences in the quantitative use of particular types. Purely numerical differences are represented in Table 2. The areas of significant difference will be discussed in the analyses of the use of metaphor in the three basic modes of discourse which follow.

Narrator's Discourse

The most striking difference in the distribution of metaphorical types in the narrator's discourse in Chapters I and XV is the much greater use of expanded verb metaphors in the later chapter (XV: 11, I: 3). This type was used primarily in the representation of consciousness in Chapter I, and although the larger number of VE metaphors in Chapter XV is used in consciousness (17), the increased use of this type in narration is significant.

The explanation for this difference emerges rather clearly when the particular VE metaphors used by the

Table 2

Location of Metaphors by Type:
Chapters I and XV

Metaphorical Types		Narrator	Consciousness	Dialogue	Totals
Noun-Simple	XV	3	2	2	7
	(I)	(7)	(1)	(3)	(11)
Noun-Expanded	XV	6	6	2	14
	(I)	(4)	(3)	(4)	(11)
Noun-Cliché	XV	0	2	1	3
	(I)	(0)	(2)	(4)	(6)
Total Nouns:	XV:	24			
	(I:	28)			
Verb-Simple	XV	6	5	7	18
	(I)	(11)	(3)	(10)	(24)
Verb-Expanded	XV	11	17	7	35
	(I)	(3)	(9)	(2)	(14)
Verb-Cliché	XV	0	0	3	3
	(I)	(1)	(1)	(4)	(6)
Total Verbs:	XV:	56			
	(I:	44)			
Adjective (Adv.)	XV	0	2	1	3
	(I)	(1)	(1)	(6)	(8)
Personification	XV	1	1	1	3
	(I)	(2)	(2)	(1)	(5)
Totals	XV	27	35	24	86
	(I)	(29)	(22)	(34)	(85)

narrator are analyzed in terms of their relation to character and their function in representing Milly's interaction with Kate, Mrs. Lowder, and Mrs. Stringham. Of the 11 expanded verb metaphors used by the narrator, all but one are applied to characters other than Milly from whose point of view the scene in Chapter XV is presented.

Kate: 5
Mrs. Lowder: 3
Mrs. Stringham: 2
Milly: 1

The substantial life given Milly's thoughts, emotions, and attitudes through the vivid and direct language of the expanded verb metaphors (often with strong sensual or physical connotations) used in the representation of consciousness is at least partially conferred on other characters by the narrator. He describes Kate as "shining at [Milly] instantly with a softer brightness," as having at one point "flickered highest," and at another as having "worked" her alibi, that she is really interested in Lord Mark rather than Densher, "to the end, ridden it to and fro across the course marked for Milly by Aunt Maud, and how she had quite, so to speak, broken it in." In similarly concrete and strong language, utilizing the image of perfume, Mrs. Lowder's attitude toward Milly is described as a look which she "poured forth," supported by her "Oh, you exquisite thing," and which "lingered in the room, after the visitors had gone, like an oversweet fragrance

. . . left alone with Mrs. Stringham Milly continued to breathe it." Other VE metaphors used by the narrator to suggest and vivify character are less sensuous but equally strong, such as Kate's "taking" Milly's acceptance of her--intensified by a threefold repetition of "take . . . took . . . accepting"--or "consecrating her companion's [Milly's] surrender" to the charm of their relationship by feigning an interest in this relationship which she does not really feel.

That these metaphors not only contribute to but effectively create our sense of the personal force and, where Kate is concerned, the beauty of the characters with whom Milly interacts in this crucial chapter seems without question. The real issue, in terms of James's use of metaphorical types and their relation to context, is why so many of this particular type are used here and so few in Chapter I. The answer lies, as suggested earlier, in the nature of both the characters and the events in the two chapters.

In Chapter I, it is Kate who is the recording consciousness. The only other character present is her father. Vividly realized in his own way, Lionel Croy is, as a character, much nearer to being "flat," to borrow E. M. Forster's terms, than the more "rounded" or more fully developed characters whom Milly, as the recording consciousness, confronts in Chapter XV. His outlines are

simpler (the complexities in his character are implied but never explored--as Kate says to him, "It has seemed to me that you may be lived with, but not that you may be understood" [I, 13]), his effect on Kate is direct (there is nothing hidden about what he wants from her), and his representation through metaphor uses much simpler and less fluid metaphorical devices. His character is primarily revealed, as suggested in the analysis of Chapter I, in the simple verb and adjective metaphors and expanded but simplistic[1] noun metaphors he himself uses in dialogue. He is a fixed quantity and the metaphorical types used to present his character communicate this character in direct, simplistic ways.

In contrast, the primary character with whom Milly interacts in Chapter XV is Kate, who herself appears as the recording consciousness earlier in the novel, and whose complexities have troubled many interpreters. In addition, both Mrs. Lowder and Mrs. Stringham also figure briefly in Chapter XV and while less complex than Kate are clearly more so than Lionel Croy.

The increased use of the more complex expanded verb metaphors by the narrator in Chapter XV can be explained,

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[1]See Chapter 3, pp. 106-107 where the greater complexity of the NE metaphors used in consciousness as opposed to those used in dialogue by Mr. Croy is analyzed.

then, by their use to represent more complex or "rounded" characters involved in a more complex kind of emotional and psychological interaction than that represented in the opening chapter. In the same way that expanded verb metaphors in Chapter I represented so appropriately the process of thinking and feeling experienced by Kate through the use of words describing processes such as sounding an emotion to its depth, tasting, finding a foothold, they represent, in the narrator's discourse in Chapter XV, the process of personal interaction between Milly and Kate so effectively dramatized in this later chapter. An expanded verb metaphor such as Kate's "working" of the alibi that she is interested in Lord Mark,

> She had worked it to the end, ridden it to and fro across the course marked for Milly by Aunt Maud, and now she had quite, so to speak, broken it in.

not only conveys a vivid impression of Kate's animal vitality and strength of purpose but also an equally vivid impression of her ability to control the content and direction of her conversation with Milly.

The perfume image used to characterize Mrs. Lowder's excessive indulgence of what she believes to be Milly's incredible naivete similarly conveys in an intensely physical way the quality of the interaction between Milly and the British dowager. This indulgence becomes a tangible "oversweet fragrance" which is duplicated by Mrs.

Stringham's subsequent acceptance of Milly's assumed innocence which, in the narrator's words, "made the air heavy once more with the extravagance of assent." It is through this metaphoric rendering of intangible psychological and emotional processes as acutely tangible that we apprehend on a level beyond the "facts of the case" what is actually happening between Milly and the other characters in this scene.

It is also important, in this later chapter, to present this interpretation from a point of view other than that of the recording consciousness since Milly, as this consciousness, must appear less than fully cognizant of the true nature of her situation. She herself recalls the experience represented in the chapter, introduced in the opening paragraph through the device of retrospection, as "strange" and "indescribable," and it would violate James's principle of remaining faithful to the actual perceptions of the recording consciousness to picture Milly as fully aware of its true nature and implications. Only the narrator possesses full knowledge of the characters and events represented and it is only through his description that aspects of the total experience unavailable to Milly, as perceptions, can be fully presented. Only the narrator can, for example, name Kate's use of her interest in Lord Mark to mask her interest in Densher as an "alibi." Milly herself, at this point, simply does not know or

understand enough about Kate to make this judgment although she does sense something contrived in Kate's manner and behavior. If Milly's character as the innocent and naive is to be maintained, however, she must accept Kate's words and attitudes, for the most part, at face value. Kate herself can only exist, for Milly, as she presents herself in dialogue. If we were truly limited to Milly's point of view throughout the chapter, we would only have--until near the end--her wondering sense of an "indescribable" encounter. It is far from indescribable to the narrator, however, and James presents and does in fact describe, to a large degree through metaphor and through the narrator's voice what Milly admittedly apprehends as beyond her power to represent even to herself.

The increased use of expanded verb metaphors by the narrator is paralleled by a similar, though smaller, increase in the use of expanded noun metaphors. Both increases are, of course, proportionately larger than the figures themselves suggest because Chapter XV contains ten fewer pages than Chapter I. As a group, the NE metaphors perform similar functions, although in a different way, by depicting characters other than the recording consciousness and providing the kind of overview which is possible only in the narrator's discourse.

Since noun metaphors are less effective in rendering process, however, they primarily contribute a sense

of the quality of both characters and events. The tone of Mrs. Lowder's conversation with Milly is figured as "that of dove cooing to dove," supporting the sense that Milly has successfully achieved and communicated her assumption of the "dovelike" in her social manner. Susie Stringham is presented as a matronly housekeeper, or more ominously perhaps, as a prison matron by her accepting Milly's directive in regard to Luke Strett as the "key" which she "slipped on her bunch"--the "bunch" being her set of romantic notions by which she explains Milly both to herself and others and by which, ultimately, she isolates her "Princess" from genuine human contact, even with herself.

In an interesting parallel to the expanded verb metaphor underlining Kate's beauty and vitality by metaphoric images of light and heat ("shining" and "flickering") Milly's comparable lack of this kind of energy and intensity is suggested in a more static noun metaphor which describes her reaction against Kate's overpowering denunciation of English society as her showing "her own least feeble flare." The use of the noun metaphor does not convey the same life and motion as the verbal forms "shining" and "flickering" and the negative form of the metaphor further intensifies, in a subtle way, the effect of the contrast in vitality and personal force between the two young women.[2]

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[2]It is interesting to note here, however, that in contrast to Chapter I, where only 2 of the 4 NE metaphors

Other expanded noun metaphors used by the narrator reinforce the sense of Milly's confusion and passivity which are more fully presented in the actual representation of her conscious response to the experience described and will be discussed in the analysis of consciousness. In one particularly striking expanded noun metaphor, this type is effectively used to summarize the nature of Milly's experience from the point of view of total and objective comprehension of the recorded scene which is maintained only by the narrator. In this metaphor, he describes the total encounter between the two young women as a crucial event in Milly's education to which she responds in an attitude of pure speechless receptivity.

> It might have been a lesson, for our young American in the art of seeing things as they were--a lesson so various and sustained that the pupil had, as we have shown, but receptively to gape.

The function of another expanded noun metaphor related to Milly's passivity is not to supply the overview which can only be provided by the narrator, but to reinforce our impression of a quality of Milly's experience which she

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in the narrator's discourse contain verbs used metaphorically, all 6 of the NE metaphors in Chapter XV contain verbal forms of some sort (flight, breach, gape, flare, coo, slipped) and so contribute, although in a more subdued way, to the sense of movement and interaction between characters.

herself consciously articulates. The idea of Milly's submission to Kate is suggested by the narrator's allusion to the young American's being caught up in a kind of "spell" which is broken only after the return of Mrs. Lowder and Mrs. Stringham. Their "present talk" is described in the introductory paragraphs of the chapter as having occurred in "the quick flight of the hour before the breach of the spell." This sense of Milly's virtual enchantment by Kate is also reinforced by the one expanded verb metaphor used by the narrator in relation to Milly when he comments, somewhat later in the chapter, that she at one point and at least momentarily "threw off the charm [of Kate's performance] sufficiently to shake her head." The use of this strong verb of physical action is, of course, particularly effective here to suggest the degree of mental effort required by Milly to resist Kate's power.

A final point of interest in the narrator's discourse concerns a marked similarity in content between the simple verb metaphors used in both chapters. When, furthermore, and as suggested in the analysis of Chapter I,[3] these metaphors are compared with the same metaphoric type used in dialogue, the actual repetition of the same verbs

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[3]See pp. 109-111 in the analysis of Chapter I where possible reasons for the use of the same verbs in the two contexts are suggested.

in the two contexts and in both chapters is striking. The following list, in which repetitions are underlined, includes all simple verb metaphors in narration and dialogue in both chapters:

Narrator		Dialogue	
I	XV	I	XV
to be steeped	to be attached	to turn over	to break down
to hover	to take up	to flourish	to drop
to surrender	to meet	to wind up	to pay
to keep off	to wind up	to wind up	to let in
to drop	to break into	to throw upon	to be enchanted
to turn	to engulf	to work	to take
to wind up		to collar	to have
to meet		to have	
to meet		to build	
to turn out		to build	
to take up			

Considering the relatively few pages in which these verbs occur, 38 in a novel some 760 pages long, and the quantity of verbs available in English, the mere existence of any repetition at all in 30 verbal items is worthy of some notice. The repetition also reinforces, of course, the nature of this particular type as one of the constant metaphoric elements in all three modes of discourse. In addition, many of these verbs are monosyllabic, commonly used in ordinary speech, simple and direct in meaning, and capable of denoting strong physical action. As used metaphorically, when for example Kate "takes up" or "meets" the ideas and opinions offered by

Milly in their conversation, these common everyday working words become powerful though subtle working metaphors. They exemplify the way time and again James is able even in a single word to concretize psychological and emotional actions so that they become tangible and real. And sometimes these metaphors do more, particularly when they reinforce the expanded verb metaphors which are frequently built on the same kind of simple verbs.

Consider, for example, the following exchange between Milly and Kate introduced by Kate's description of the material self-interest which is always operative behind Lord Mark's amiable and polished social manner. The narrative moves from indirect speech where Kate's comments are summarized to the direct speech of dialogue and includes two comments by the narrator which utilize simple verb metaphors.

> Lord Mark was very well, but he wasn't the cleverest creature in England, and even if he had been he still wouldn't have been the most obliging. He weighed it out in ounces, and indeed each of the pair was really waiting for what the other would put down.
>
> "She has put down you," said Milly, attached to the subject still: "and I think what you mean is that, on the counter, she still keeps hold of you."
>
> "Lest"--Kate took it up--"he should suddenly grab me and run? Oh, as he isn't ready to run, he's much less ready, naturally to grab. I am--you're so far right as that--on the counter, when I'm not in the shop window; in and out of

> which I'm thus conveniently, commercially whisked: the essence, all of it, of my position, and the price, as properly, of my aunt's protection." (I, 304)

The verb metaphors used in dialogue, put down, keep hold of, grab and run, are more striking although similar in kind to those in the narrator's discourse: "Milly, attached to the subject still" and "Kate took it up." But these simple verb metaphors used by the narrator contribute their share of implications. Milly, passive, responding always to Kate, is attached as if by some inner need to comprehend, to the idea which Kate, in contrast and in keeping with her more active and vigorous nature, deftly takes up and elaborates. The narrator's use of these simple verb metaphors continues to underline, as does his use of the more expanded types discussed earlier, the contrast between Milly's passivity and submission to the control and manipulation of Kate's more active and dominant personality and conscious "working" of her relationship with the young American heiress.

Throughout this chapter, Milly observes, evaluates, and responds to Kate's actions and words as she does here and continually adjusts and readjusts her perception of Kate, their relationship, and the view of English society which Kate conveys to her. Milly is profoundly changed by this encounter. It is during this scene that Kate provides her with the image of the dove which is to

become, in effect, her "law" and principle of social behavior. And our impression of Milly's stunned receptivity of Kate's calculated and sure direction and control of the ebb and flow of thought and emotion between the two "friends" is received and actualized in large part through the skillful and continual "working" of these metaphors. The language in the excerpt above is so simple, so familiar that we do not think of it as contrived or worked out through any conscious design. Its very simplicity and familiarity create the illusion of actual speech when in fact, if one begins to listen attentively or recall actual conversations, it becomes obvious that although people may occasionally use language in this highly metaphorical way, particularly in clichés, it is rarely, if ever, sustained as it is here.

In analyzing this excerpt, we have moved beyond, of course, the strict consideration of metaphor in the narrator's discourse to examples of its use in dialogue. The actual and continual interweaving of the three contexts, which this excerpt illustrates, and the possibilities for repetition and multiple reinforcement of the same effect in different contexts is, however, a constant factor in the functioning of metaphor in the novel.

The Representation of Consciousness

The most obvious difference between the distribution of metaphorical types in Chapters I and XV, the

increased use of expanded verb and noun types, occurs in the narrator's discourse. In the representation of consciousness, limited in this chapter to Milly with one quick interior glance at Mrs. Stringham, the quantities of all types are proportionately equal to those in Chapter I although the number of each type is generally higher owing to the greater density of metaphorical language in the chapter as a whole.

As in Chapter I, the most frequently used metaphorical type in this context in Chapter XV is the expanded verb metaphor. This type also occurs more often here (17 examples in consciousness, 11 in narration, and 7 in dialogue) than in any other context. As they do in Chapter I, expanded verb metaphors continue to function here to record the movement and play of the mind as it apprehends the world external to itself and conceptualizes its response to this world. In delineating this mental process as it occurs in the recording consciousness, James consistently uses this metaphorical type in two ways: (1) to make the recorded perceptions as tangible and precise as possible by utilizing verbs denoting physical action; and (2) to render the response of the recording consciousness as tangible and vivid as possible in the same way.

The expanded verb metaphors used to record Milly's perceptions of the attitudes and behavior of other characters in this crucial scene connote, without exception,

some form of physical action. She visualizes the English girl as carefully "picking her steps" through the emotional and intellectual intricacies of their encounter and as literally placing in the air between them, through the root meaning of both impose and opposition, the name of Lord Mark as a countermove to Mrs. Lowder's introduction of Densher as a primary subject of concern between the two women.

> The impression was even yet with Milly of her having sounded his name, having imposed it, as a topic, in direct opposition to the other name that Mrs. Lowder had left in the air and that all her [Kate's] own look, as we have seen, kept there at first for her companion [Milly].

Milly's view of Kate's power to control the verbal and emotional encounter as though she were engaged in some kind of physical maneuver is also supported by noun metaphors which are expanded through the use of verbs of physical action. Early in the chapter, Milly seems "almost" to "have seen the admirable creature 'cutting in' to anticipate a danger," a danger which she intuitively senses to have been created for Kate by Mrs. Lowder's asking Milly to determine if Densher has returned to London. Although she ignores her intuition, characterizing this perception of Kate as a "fantasy," the fantasy itself further solidifies her impression when it is described as having "dropped after a little" only to be supplanted by other fantasies which "multiplied and clustered, making fairly, for our

young woman, the buoyant medium in which her friend talked and moved." Later, as the "strange and indescribable session" unfolds, Milly again feels herself not "almost" but clearly and frighteningly "alone with a creature who paced like a panther." Milly's intuitive perception of Kate as a "creature" who "cuts in" and "paces" is singularly appropriate, of course, to her actual role in Milly's life. Kate's impulse to deal honestly and directly with Milly, and to teach her the difficult art of "seeing things as they are," is genuine. But in terms of what actually happens in this scene she does operate aggressively against Milly on the level of social manipulation, and through her deception regarding her involvement with Densher, at the same time that she is confined, like the caged panther of Milly's image, within the bounds of civilized behavior.

Milly's perceptions of Mrs. Lowder and Mrs. Stringham are similarly figured in physical terms utilized in expanded verb metaphors applied to the two older women. She sees Mrs. Lowder's unwonted coming up to the apartment, after she and Mrs. Stringham return, as an attempt "to catch hold, in some way, of the loose thread they had left [whether or not Densher was back]." The overpowering assent of both women to her assumption of the dovelike, figured by the narrator in metaphoric perfume images, is also represented metaphorically by Milly herself. It appears to her as "almost" frightening

> to see how people rushed to meet her: had she then so little time to live that the road must always be spared her?

As vividly realized as these perceptions of others are, however, they utilize fewer of the total number of expanded verb metaphors than do those even more strongly realized perceptions of her own inner responses. Ten of the 17 expanded verb metaphors are focused on Milly herself and while not all of them denote clear physical action, they accumulate and contribute in varying ways to convey Milly's complicated sense of confusion and loss of control.

Her sense of confusion is revealed in two metaphors utilizing images of light and dark. In the third sentence in the chapter she expresses her awareness of something "behind" the felt darkness of the encounter, something which "showed but in gleams and glimpses," and near the end of the chapter only the image of the dove, finally, begins to "light up" for her the "strange dusk in which she lately had walked." And even after this crucial and revelatory exchange she continues, the next day, to "piece things together in the dawn" in her persistent attempt to come to terms with her situation as revealed to her by Kate.

Milly's sense of her own loss of control in this situation receives, however, the strongest metaphorical emphasis in this context in the chapter. The frequently quoted and highly developed metaphor of her being in a

"current" determined by others is the most striking example of a metaphor used to vivify her sense of helplessness.

> She was still in a current determined, through her indifference, timidity, bravery, generosity--she scarce could say which--by others: that not she but the current acted, and that somebody else, always, was the keeper of the lock or the dam. Kate, for example, had but to open the flood-gate; the current moved in its mass--the current, as it had been, of her doing as Kate wanted.

But this metaphor is supported by other less striking and less obviously expanded verb metaphors in which Milly conceives of herself as being "dealt with" (repeatedly) and "surrendering" even to the very knowledge of her manipulation.

> Milly knew herself dealt with--handsomely, completely; she surrendered to the knowledge, for so it was, she felt, that she supplied her helpful force.

In addition to the emphasis given Milly's sense of her own passivity through expanded verb metaphors, simple verb metaphors repeat her feeling of being "dealt with" and contribute to the air of solidity with which her feelings are conveyed. Impressions "press" upon her, and she perceives her own most characteristic mental and emotional condition, envisioned, ironically, as her "best" as a form of "collapse." In contrast to Kate's obvious strength and power--"the handsome girl was in extraordinary 'form.' Milly remembered her having said that she was at her best late at night" (I, 301)--Milly concludes that she herself

"was never at her best--unless indeed it were exactly, as now, in listening, watching, admiring, collapsing."

The tendency of these verbal metaphors, both simple and expanded, to work together toward the total effect of Milly's helplessness without clustering in any particular imagistic pattern--though many can be "placed" in the larger and sustained patterns of the imagery of water, games, and warfare operating throughout the novel--suggests that their function is not limited to their thematic relevance through participation in these patterns. They have, in addition, and as elements of total verbal texture, the more direct and immediate function of creating the sense of reality, of "building-up solidly," to use a Jamesian phrase, the impressions of character and situation which constitute the substance of the novel. Milly's experience, as recorded in this chapter in particular, does have a clear and definite "reality" and the important point here is that this reality is created at least partially from the finely drawn network of metaphorical words which render her as "pressed" upon, "dealt with," "surrendering," and "collapsing" at the same time that Kate is "dealing" with her, "picking her way," "pacing," "cutting in," and the world at large "rushing to meet" Milly and "spare her the road" because she has so little time to live.

There is, at the same time, another aspect of Milly's reality conveyed by metaphor in this chapter that is subdued,

even overshadowed by her sense of helplessness and confusion, but nonetheless suggested and established here to be developed later. We may perhaps get at this aspect by examining an expanded verb metaphor in which Milly perceives herself as "dealt with" but nonetheless capable, at some future time, of doing "her share of the conquering" in this society which is emerging more and more clearly as a kind of battlefield in which the knowledge of others and power to manipulate are the basic weapons and skills of survival.

The battlefield metaphor is introduced by Milly's recollection of Mrs. Lowder's having said to her at Matcham that she and Kate "as allies, could practically conquer the world." In considering that earlier speech and "reading" into it "at present more of an approach to a meaning," Milly draws a set of complicated and even mystifying conclusions.

> Kate, for that matter, by herself, could conquer anything, and she, Milly Theale, was probably concerned with the "world" only as the small scrap of it that most impinged on her and that was therefore first to be dealt with. On this basis of being dealt with she would doubtless herself do her share of the conquering: she would have something to supply, Kate something to take--each of them thus, to that tune, something for squaring with Aunt Maud's ideal. This in short was what it came to now--that the occasion, in the quiet late lamplight, had the quality of a rough rehearsal of the possible big drama.

The metaphorical density of this passage is formidable: "conquering," being "dealt with," "small scrap of the world," "impinging," "supplying," "taking," "squaring," and the portentous "rough rehearsal of the possible big drama." Through it all, however, there emerges a sense of some latent power in Milly to conquer, to supply, to give, and to play a significant role in the "big drama" to come. And this sense, when the novel is completed, proves altogether accurate. Milly does conquer through her gift to Densher, and the larger drama, played out so slowly and painfully in Venice, does occur and is figured there, in its essence, by comparison to the scene from Maeterlinck so vividly recreated by James.

> Certain aspects of the connection of these young women show for us, such as the twilight that gathers about them, in the likeness of some dim scene in a Maeterlinck play; we have positively the image, in the delicate dusk, of the figures so associated and yet so opposed, so mutually watchful: that of the angular, pale princess, ostrich-plumed, black robed, hung about with amulets, reminders, relics, mainly seated, mainly still, and that of the upright, restless, slow-circling lady of her court, who exchanges with her, across the black water streaked with evening gleams, fitful questions and answers. The upright lady, with thick, dark braids down her back, drawing over the grass a more embroidered train, makes the whole circuit, and makes it again, and the broken talk, brief and sparingly allusive, seems more to cover than to free their sense. (II, 153)

The parallels between this scene and the scene represented in Chapter XV are striking, particularly the motionless "Princess" and the "upright, restless, slow-circling lady of her court," the setting in growing darkness with its "evening gleams" and the "fitful questions and answers." And looking back on the earlier scene between Milly and Kate from the vantage point of the novel as a whole, it becomes quite clear that the comparatively simple metaphors of conquering, supplying, and taking used in the earlier scene were not merely fortuitous. Whether or not they were consciously apprehended, as metaphors, they were there and had their effect on the reader.

The sense of Milly's latent power in the scene represented in Chapter XV was also suggested, in a much more direct way, by her development of the image of the dove given her by Kate. This development occurs, appropriately, in Milly's consciousness and elaborates the image in three closely linked noun metaphors.

The many facets, complexities, and shades of meaning in this image of the dove have been noted by numerous critics and are explored in detail in my own earlier study.[4] My concern with the image here is the

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[4]"Henry James's The Wings of the Dove: The Title Image as Central Metaphor," M.A. Thesis, University of Florida, 1968.

location of this initial elaboration in Milly's consciousness and the type of metaphor used in this elaboration. Milly is struck immediately by the aptness of the image: "That was what was the matter with her. She was a dove. Oh, wasn't she?" And in delineating her response to Kate's words, James uses this simple noun metaphor, which repeats Kate's "You're a dove," and two expanded and interwoven noun metaphors which focus on the two primary qualities inherent in the image: Milly's vulnerability and her power. These qualities are conveyed through her felt response to Kate's embrace which follows her answer to Milly's question, "Why do you say such things to me?"

> This unexpectedly had acted, by a sudden turn of Kate's attitude, as a happy speech. She had risen as she spoke, and Kate had stopped before her, shining at her instantly with a softer brightness. Poor Milly hereby enjoyed one of her views of how people, wincing oddly, were often touched by her. "Because you're a dove." With which she felt herself ever so delicately, so considerately, embraced: not with familiarity or as a liberty taken, but almost ceremonially and in the manner of an accolade; partly as if, though a dove who could perch on a finger, one were also a princess with whom forms were to be observed. (I, 308-309)

The vulnerability, conveyed by the "dove who could perch on a finger," and the power, conveyed in the "accolade" given as though "one were also a princess with whom forms were to be observed," exemplify the most important function of the noun metaphors: to convey by simple replacement

(Milly: dove, Milly: princess) the sense of qualities conferred and revealed by metaphors of equivalence. Deceptively simple in form, these metaphors perform a highly complex operation of selecting out certain qualities, suppressing others, and revealing the essence of Milly Theale. They also begin to suggest, through the richness of their associations and connotations, the whole complex of meanings and intimations which are "sounded" here for the first time and will continue to resonate throughout the novel.

The sense of Milly's power is immediately demonstrated in her handling of Mrs. Lowder whose return closely follows this final exchange between Milly and Kate. It is also underlined metaphorically. In the only simple verb[5] used to describe herself in an active and positive way--these basic and working metaphors generally underline her weakness and passivity--Milly responds to the image given her by Kate by "meeting" it: "She met it on the instant as she would have met the revealed truth." The actual content of the metaphor repeats, significantly, a simple verb metaphor the narrator used earlier to

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[5]Although based on a simple verb, this metaphor is actually classified as a VE metaphor expanded through the use of repetition, "met . . . met." Because it is not used in conjunction with other metaphoric words and merely repeats the same single verb, however, it operates essentially as a simple verb metaphor.

describe Kate's "meeting" Milly's comment regarding Lord Mark. The repetition of this simple but strong verb suggests a newly awakened capacity in Milly to confront both other people and her own perceptions. In a physical gesture which also supports this interpretation, Milly rises--for the first time during the evening--when she asks Kate "Why do you say such things to me?" and remains standing until moments later when the two older women return. She and Kate are thus face to face when the dove image is exchanged and the sense of perhaps a more equal kind of confrontation is underlined both physically and metaphorically. Both the gesture and the metaphor of "meeting" are small details in James's representation of this scene. But they are significant details and their close interaction and mutual reinforcement bespeak conscious design and control on his part.

Dialogue

The clearest difference, in terms of the distribution of metaphorical types in dialogue in Chapter XV and Chapter I, is the increased use of expanded verb metaphors in this context (XV: 7, I: 1). This increase may be explained in large part by the nature of the conversation between Milly and Kate. In terms of the actual content of this conversation, Kate, who uses all but one of these

expanded metaphors (the one used by Milly simply repeats a metaphor originally used by Kate), is primarily concerned with communicating to Milly the nature of social relations in the world of Lancaster Gate. The content of what the narrator describes as this "lesson, for our young American, in the art of seeing things as they were" is essentially the way in which people are moved about, almost like physical objects, by other people who possess, through wealth or social position, the power to manipulate.

This view of English society is depicted in Kate's use of simple but forceful verbs to describe how individuals are "put down," "put in," "put out," "grabbed," and "clutched" in a world in which society appears as a replica of marketplace values and transactions. In the excerpt of dialogue quoted above in the analysis of the narrator's discourse,[6] where Lord Mark's materialistic objectives are revealed as the primary motivation behind his relationship with Mrs. Lowder,

> He weighed it out in ounces, and indeed each of the pair was really waiting for what the other would put down . . .

the actual language of the marketplace is effectively used to communicate to Milly this aspect of English society. Lord Mark and Mrs. Lowder are clearly revealed as engaged

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[6]See pp. 161-162 in the previous discussion.

in an essentially commercial transaction metaphorically represented through the images of the "counter" and the "shop-window . . . in and out of which," as Kate explains, she is "commercially whisked."[7] As the expanded verb metaphors in the narrator's discourse and the representations of consciousness concretized the dynamic emotional interaction between characters and the internal mental process within the mind itself, so they function here to describe, on a more general level, the process of social interaction. In addition to the metaphor of social relations as a transaction in which people are the objects bought and sold, a second metaphor, of society as a place or closed circle in relation to which the individual is "in" or "out," forms the subject of Kate's lesson.

This metaphor is introduced initially through a verb cliché used by Kate, picked up by Milly, and then restated by Kate as an expanded verb. This development of a cliché into a strong and effective metaphor provides an interesting example of James's power to exploit the metaphoric potential of the cliché, so often cited as a

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[7]This language of the marketplace is reinforced by an earlier expanded metaphor used by Kate in indirect discourse where she describes Aunt Maud as having been "ineffaceably stamped [like a coin] by inscrutable nature and a dreadful art." Aunt Maud too is an object, and has been molded as such by both her own nature and the "dreadful art" with which society creates individuals in its own image.

linguistic item based on thoroughly "dead" metaphor. The cliché is introduced innocently enough and would be initially apprehended by most readers as simply a cliché or slang. In relating the tiresome and boring intricacies of dealing with Lord Mark, Kate tells Milly that he has, in addition to everything else, "put us all out, since your arrival, by wanting somebody else. I don't mean somebody else than you." Returning to Kate's phrase, "put us all out," some two pages later, Milly restates it using "to be put out" in the more ordinary sense of "to be irritated": "If your aunt has been, as you tell me, put out by me, I feel that she has remained remarkably kind." This reappearance of Kate's earlier words is followed immediately by three expanded verb metaphors in which Kate clarifies her use of the phrase as meaning "to be excluded," effectively turns the cliché into a working metaphor, and then builds even further on the analogy of Society:Place.

> You put her in, my dear, more than you put her out! You don't half see it, but she has clutched your petticoat. You can do, I mean, lots that we can't. You're an outsider, independent and standing by yourself; you're not hideously relative to tiers and tiers of others.[8]

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[8]It might be possible to read outsider as metaphorical, but I think that this word, which is originally metaphorical, has really passed into the language as

Through this accumulation of verbs representing both action and placement in space, James renders an essential aspect of society in concrete and memorable terms. He has used, moreover, and I think it is important to recognize this, not a contrived or literary conceit but an extraordinarily common metaphor, being in or out of society, which is seldom perceived as metaphor. In terms of his use of language, this repetition and play upon the metaphoric potential latent in common speech constitutes one of his strengths. Because this language is common and ordinary it cannot help but communicate what he intends.

The simple verb metaphors used in dialogue in this chapter, all of which are again used by Kate, generally reinforce these two metaphors in which people are figured as objects (social relations: commercial transactions) and society as a place. Motivated by her sense of decency and personal honor, which also emerged quite clearly in her offer to come and live with her father in Chapter I, Kate makes her final and futile attempt to warn Milly of the dangers of Lancaster Gate. In the strong simple language characteristic of James's use of this metaphoric

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nonmetaphorical, in the same way that the "leg" of a table has. The process of transference from one realm of meaning to another really does not take place in either instance.

type, she urges Milly to "drop us while you can" and continues her warning by using the now portentous words of paying, being let in, and taking people.

> "We've not really done for you the least thing worth speaking of--nothing you mightn't easily have had in some other way. Therefore you're under no obligation. You won't want us next year; we shall only continue to want you. But that's no reason for you, and you mustn't pay too dreadfully for Mrs. Stringham's having let you in. She has the best conscience in the world; she's enchanted with what she has done; but you shouldn't take your people from her. It has been quite awful to see you do it." (I, 307)

And again, in a characteristic and almost pathetic adoption of Kate's language, with its ominous implications that her use of this language seems somehow to deny, Milly replies, "And yet without Susie I shouldn't have had you." The irony here, of course, is that Milly's sense of possessing Kate--she hardly knows what the English girl really is--is totally false, as Kate herself suggests when she says, "Oh, you may very well loathe me yet!"

While the greater number of metaphors used in dialogue in this chapter are verbs (17 out of 24), Kate develops, in indirect dialogue,[9] one of the most impressive

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[9] In her dissertation, "The Crucible of Conversation: A Study of Jamesian Dialogue," Diss., State University of New York at Binghampton, 1973, Betsy B. Aswad argues convincingly that the passage containing this metaphor should be viewed as indirect dialogue although it is technically presented as it is recalled by Milly (pp.

and powerful noun metaphors in the novel, that in which English society is figured as a monster. This metaphor is introduced early in the chapter, as it is recalled by Milly, and establishes the tangible and frightening presence of the "monstrous" behind the deceptive brilliance and glamour of the world of Lancaster Gate as the ominous force to which Milly's fragility and beauty as "the dove" is clearly opposed.

This sense of opposition is also suggested by Kate's presenting the metaphor as an object for Milly's contemplation and her seeing Milly as an embodied personification of "the American mind . . . sitting there thrilled and dazzled" and unable, because of its "residuary innocence of spirit" to apprehend Kate's dark vision with any immediacy. This mind has, in her words, "to be led up to and introduced to each aspect of the monster."

> It might, the monster, Kate conceded, loom large for those born amid forms less developed and therefore no doubt less amusing; it might on some sides be a strange and dreadful monster, calculated to devour the unwary, to abase the proud, to scandalise the good; but if one had to live with it one must, not to be for ever sitting up, learn how. . . .

168-169). In trying to come to terms with the problem of what, in fact, is its actual context--Milly's consciousness or Kate's speech--it seemed to me that since it is represented as Kate's view of English society it should be taken as her metaphor and not as a metaphor arising in Milly's consciousness.

The power of this metaphor is, of course, unquestionable and much could be said of its effect and implications. The important point in terms of the nature and placement of the metaphor is, however, that its development by Kate and the way in which it presents, evaluates, and concretizes the qualities of the force to which Milly is opposed balances beautifully the similar development of the dove image as an expanded noun metaphor by Milly. In using the two contexts of dialogue and consciousness, James allows, as suggested earlier, the essential nature and meaning of the forces operating in the novel's action to emerge in the minds of the characters themselves.

This sense of balance in metaphoric emphasis is also created by the device used here, as in Chapter I, of underlining aspects of the character of the recording consciousness by metaphors used in the context of consciousness and those of other characters primarily in the narrator's discourse or in dialogue. All but 4 of the 24 metaphors used in dialogue are used by Kate, so that her self-revelation through metaphor in this context balances to some extent those metaphors which perform the same function in regard to Milly in the context of consciousness. As a result of this device, we see Milly primarily from an internal point of view, as Kate is seen in Chapter I, and the other characters with whom she interacts from the external perspective of their description by the narrator

or their actual conversation. The fundamental interplay, so characteristic of a James novel, between the internal world of consciousness and the external world with which this consciousness is confronted is at least partially created and maintained, therefore, by this careful balancing and placement of metaphors within the three contexts.

Using expanded verb metaphors to concretize the process of personal interaction between characters in narration, of mental action in the presentation of consciousness, and of the essentially commercial nature of social interaction in the world of Lancaster Gate so vividly described by Kate in dialogue, James has dramatically recreated rather than simply described these aspects of Milly's experience as recorded in this crucial chapter. In addition, he has emphasized, through expanded noun metaphors, qualities of character and situation, such as Kate's animal vitality or Milly's passive, dovelike nature and the vivid sense of the monstrous beneath the surface of English society. He has also reinforced the contrast between Milly's passivity and Kate's more active nature by the use of simple verb metaphors in narration describing Kate's ability to "take" and "meet" situations to which Milly can only remain "attached" without controlling, and of the same type in consciousness where Milly feels herself "pressed upon" and "dealt with." In dialogue, this simple metaphoric type reinforces Kate's

depiction of English society as a kind of world apart, a special place, in which some people are dropped, let in, or taken, and subject, like Milly, to paying "dreadfully" for having been "let in."

The coherence of much of the metaphoric content of this chapter which is discernible in the repetition and reinforcement of these effects by different metaphoric types in different contexts--Milly's passivity, for example, is underlined by metaphors in both narration and consciousness--is striking. The selection, accumulation, and ordering of these figures of speech, with their unique capacity to give substance and felt life, become, in J. Middleton Murry's words, "almost a mode of apprehension," a "process of crystallization" through which James creates and the reader perceives and recreates in turn the essential nature of these fictive beings whose attitudes and emotions are thus rendered "precise" and "distinguishable."[10]

Through its additional capacity to convey meaning and import to those elements of the fictive world which are emphasized and heightened through figurative language, metaphor also performs an essentially cognitive function in Chapter XV. We know, for example, much more about Kate and Milly, about Mrs. Lowder and English society, and even

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[10] The Problem of Style (Oxford, 1922), pp. 13, 97-98.

about Mrs. Stringham than we did at the beginning of the chapter. And this knowledge is not simply a knowledge of facts. Kate has been, through the metaphors she uses and through those used in relation to her, effectively judged as a dangerous and skillful manipulator who, with all her impulses toward decency and her apparently real concern for Milly, is ultimately committed--as the more elemental pattern to which she is compared--to her own survival and success, to getting what she wants. Milly, as both dove and princess, is equally judged as willing to ignore the danger she senses intuitively in both Kate herself and the world she describes in order to achieve the "sense of life," the human involvement, which she so desperately needs and wants. We know too, from this chapter, that English society is itself a much more sinister and dangerous field of operation than its surface reality suggests. Mrs. Lowder's hypocrisy, Mrs. Stringham's willingness to abandon Milly to her prison of self, Kate's willingness to submit Milly to a dangerous situation by masking her own feeling for Densher, and the limitations of Milly's awareness of the true nature of her situation, are also clearly delineated in this chapter.

The interaction of metaphor and context in Chapter XV to present and convey the various implications of the recorded experience is extremely complex. Operating through the gradual accumulation, mutual reinforcement,

and contrast of individual figures, this interaction need not be fully understood or even consciously apprehended, however, to work its particular effects in the impressions received by the reader.

CHAPTER 5

ANALYSIS OF CHAPTER XXX

The lack of dialogue in Chapter XXX, with the exception of Densher's quotation of a remark made by Milly, simplifies considerably the analysis of the distribution of metaphorical types by context. Largely devoted to the representation of Densher's consciousness,[1] this chapter

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[1]Of the total number of lines in this chapter, roughly 22% are devoted to the narrator's discourse. Since the transitions between narration and consciousness sometimes involve an interweaving of the two contexts, it would falsify the complexity of James's prose to speak of a definite number of lines in either context. Many of the transitions are marked with unusual clarity in this chapter, however, and the narrator frequently uses first person plural pronouns to identify himself and the reader as observers of the actions and thoughts described. Expressions such as "We get a fair impression," "The strangest fact of all for us must be," "Our young man's mute exchange," clearly identify portions of the text as direct narration. Transitions to Densher's consciousness are identified, as they are throughout the novel, by verbs such as "he felt," "he knew," "he imaged." There are as well certain clues to context such as "our young man made out" or the notation of an idea as having occurred to "our young man." Descriptions of the setting of this part of the novel's action are provided by the narrator and one particularly clear example of the care with which James manages the transition between contexts occurs following a description of St. Mark's Square during the storm. The movement away from the external physical setting to the internal examination of Densher's thought is indicated

offers an opportunity to study the use of metaphor in a relatively sustained example of this context rather than the differences in usage where, as in the two chapters previously analyzed, the three contexts are closely interwoven. The only comparison of contexts which must be considered is that between narration and consciousness, and the narrator's use of metaphor is largely devoted, as the analysis of the narrator's discourse below will demonstrate, to the description of setting, Densher's physical and mental restlessness, and his encounters with minor characters.

The major difference between the distribution of metaphorical types in this chapter and the two chapters previously analyzed is the marked increase in the use of all types other than the noun cliché and personification in consciousness. In a deviation from his practice in these earlier chapters, James has also placed all of the adjective and adverb metaphors used in this chapter in consciousness, and 2 of the 9 metaphors of this type are rather fully developed and strikingly effective in contrast to their fairly mundane nature in Chapters I and XV. Expanded verb metaphors continue to dominate the representation of consciousness, as they do in the earlier

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by the transitional sentence, moving from narration into consciousness, "These were impressions for Densher too . . ." (II, 285).

chapters. Interestingly enough, the total number of metaphors used by the narrator remains remarkably stable (I: 29, XV: 27, XXX: 25), regardless of the total number of metaphors (I: 85, XV: 86, XXX: 107), as do the numbers of the specific types used in narration.

Table 3 indicates the purely numerical distribution of all metaphorical types in the three contexts in comparison with Chapter I.

Narrator's Discourse

Although the power of metaphor to both present and give value and meaning to experience is one of its most striking characteristics, this power is fully utilized in the metaphorical language of the narrator's discourse in this chapter only in regard to the description of the Venetian setting during the storm. Metaphors used in relation to character are primarily descriptive rather than evaluative. One of the most interesting aspects of the narrator's use of metaphor in regard to Densher's relationships with other characters is that they emphasize what does not happen in these brief encounters rather than what does. The absence of direct confrontation and mental and emotional interaction between characters in this chapter receives the kind of metaphorical emphasis which is used to underline the vividly dramatized presence of this interaction in Chapter XV.

Table 3

Location of Metaphors by Type:
Chapters I and XXX

Metaphorical Types		Narrator	Consciousness	Dialogue	Totals
Noun-Simple	XXX	6	13	0	19
	(I)	(7)	(1)	(3)	(11)
Noun-Expanded	XXX	4	10	0	14
	(I)	(4)	(3)	(4)	(11)
Noun Cliché	XXX	0	1	0	1
	(I)	(0)	(2)	(4)	(6)
Total Nouns:	XXX:	34			
	(I:	28)			
Verb-Simple	XXX	8	16	0	24
	(I)	(11)	(3)	(10)	(24)
Verb-Expanded	XXX	3	25	1	29
	(i)	(3)	(9)	(2)	(14)
Verb Cliché	XXX	4	4	0	8
	(I)	(1)	(1)	(4)	(6)
Total Verbs:	XXX:	61			
	(I:	44)			
Adjective (Adv.)	XXX	0	9	0	9
	(I)	(1)	(1)	(6)	(8)
Personification	XXX	0	3	0	3
	(I)	(2)	(2)	(1)	(5)
Totals	XXX	25	81	1	107
	(I)	(29)	(22)	(34)	(85)

The metaphors used to describe the effect of the storm on the Venetian setting are among the most striking and richly suggestive metaphors in Chapter XXX. The storm which breaks over the lovely city serves as a vivid literal image which is gradually amplified in meaning through the use of metaphor. Suggesting the destruction and disordering of both physical and moral beauty, the storm eventually becomes symbolic of the destruction of Milly's life and hope. Introduced as a simple condition attending Densher's refusal at the palace, "The weather, from early morning, had turned to storm, the first sea-storm of the autumn" (II, 280), the physical fact of the storm is gradually given this symbolic suggestiveness through four metaphors. These metaphors provide a sense of the possible implications of the physical setting in which Densher's growing apprehension of the nature of his situation is effectively framed. The first metaphor occurs just after Densher has been refused at the palace by Pasquale, has met with Eugenio to no avail, and has thus received, as the narrator suggests, "a sudden jar to his protected state." It is at this point that the storm begins to take on more than literal meaning.

> It was a Venice all of evil that had broken out . . . a Venice of cold, lashing rain from a low black sky, of wicked wind raging through narrow passes, of general arrest and interruption. . . .

This metaphorical use of the verb broken out combined with the sense of the unleashing of some sinister force conveyed by the words evil and wicked is repeated, significantly, near the end of the chapter when Densher is in full possession of the knowledge of Lord Mark's visit. It is developed there as an expanded verb metaphor in which the setting is enlarged from Venice to the world. This expansion is consistent with the way in which Densher has moved from his "protected state," in which he has remained somewhat detached from the implications of his situation, playing out the role assigned to him by Kate as a conscientious and determinedly pleasant young actor, to a total involvement in which Venice constitutes, for him, the world now shattered and inhospitable.

> The days in themselves were anything but sweet; the wind and the weather lasted, the fireless cold hinted at worse: the broken charm of the world about was broken into smaller pieces.

Between these two references to the storm, James has used two expanded noun metaphors to describe the effect of the storm on the Piazza San Marco. These metaphors, comparing the great square to a drawing-room, relate the storm even more closely to Milly; it is her drawing room to which Densher has been refused admittance and in which, presumably, Lord Mark has communicated to her the fatal knowledge of Densher and Kate's engagement.

The first of these two metaphors compares the "old columns of St. Mark and of the Lion" to "the lintels of a door wide open to the storm." Following a brief passage, in the context of consciousness, in which Densher ponders his refusal and feels his general discomfort intensified by the weather, "The wet and cold were now to reckon with," the narrator resumes his description of the piazza.

> There were stretches of the gallery paved with squares of red marble, greasy now with the salt spray; and the whole place, in its huge elegance, the grace of its conception and the beauty of its detail, was more than ever like a great drawing-room the drawing-room of Europe, profaned and bewildered by some reverse of fortune.

The language used here, particularly "profaned and bewildered by some reverse of fortune," reiterates the suggestion of some sinister element in the storm and is highly appropriate to what has happened to Milly herself as a result of Lord Mark's visit. The sense of the world created by Milly in the Palazzo Leporelli as a society, displayed at its most brilliant moment in the final party she gives there, and the comparison of this society to a kind of fairy-land kingdom, have been established elsewhere in the novel and prior to this scene.[2] Both the

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[2]Mrs. Stringham continually speaks of Milly as a princess, of course, and the many variations and

profanation of this society and the dissolution of her fragile kingdom are recalled by the drawing-room analogy as it is related to the storm.

Two additional metaphors which do not apply to the storm itself, but are closely related to the drawing-room metaphor and the general disruption caused by the storm, function to place Densher within this setting. Used on one level as descriptions of Densher's continual wandering through Venice, these metaphors--"Densher, as inevitably a haunter of the great meeting ground" and "He strolled about the Square with the herd of refugees"--serve to communicate the sense that Densher's physical restlessness mirrors a kind of moral and spiritual aimlessness comparable to the ceaseless wandering of the lost souls, those who have refused to make a moral choice in an attempt to remain neutral, in the "Ante-Hell" of Dante's Inferno. This physical setting becomes, in effect and through metaphor, emblematic of the psychological world in which Densher so continually and restlessly moves about.

While the metaphors descriptive of and related to the storm create a verbal network of suggestive implications through repetition and points of analogy with Milly's situation, those metaphors descriptive of Densher

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expansions of this metaphor occur frequently in the account of Milly's party given in Chapter XXVIII.

himself seem to operate primarily to vivify his physical and mental restlessness. So much of the emphasis in metaphorical and imagistic criticism has been on patterns, the analysis of storm-related metaphors above is an immediate example, that we tend to forget the real usefulness of metaphors simply to make visible the fictive subject and keep him before us as a living, physical being. The narrator's use of simple verb metaphors such as "He raked the approaches and cafes" operate to help us visualize a character in action without any necessary reference to patterns of meaning. The familiar use of words denoting physical action to concretize mental action, such as Densher's "shaking off" Eugenio's opinion of him, also function primarily to vivify an immediate impression without extending, necessarily, to any meaning beyond their momentary effect. Metaphors such as these contribute to fairly pedestrian or working passages of prose a density which has more to do with solidity of references than with richness of implication. Even a cliché, properly turned, can serve this function of confronting us with the gesture or act described rather than merely telling us about it.

James's account of Densher's recognition of Lord Mark in the cafe utilizes a verb cliché in this way and provides a good example of his skill in revitalizing a familiar figure. Building on the colloquial use of the

verb catch to describe sudden and vivid visual perception, as in something "caught his eye," James reverses the normal word order of the cliché to write "His eye had caught a face within the cafe." The change is slight; the metaphor is simple and lacking in any particular suggestiveness. Yet it works effectively to communicate the moment of sudden recognition and the almost physical sense of the personal and emotionally charged perception arising out of the general and impersonal scene to which Densher has been a witness. Preceded by a direct comment some eighteen lines earlier on Densher's virtual looking without seeing, "He dropped his eyes sightlessly on the rubbish in the shops," and immediately introduced by the narrator's comment that Densher is "stopped short" by the "force" of a new impression, this slight and simple metaphor gives us, in context, a sharpened sense of the feel of the encounter which a paraphrase, such as "he suddenly saw a familiar face," could not communicate. The suddenness and shock of the recognition, as well as its simple occurrence, are presented by the metaphor so that there is no need for further discursive comment by the narrator on the effect on Densher of his unexpected perception.

The third primary function of the metaphors used by the narrator in this chapter is to convey some sense of the quality of Densher's relations, or lack of relationship, with the two men, Eugenio and Lord Mark, who have interposed themselves between Milly and himself.

Densher's encounters with both men cause him intense discomfort because their interest in Milly's money is identical, in a pragmatic way, with his own. Worldly, sophisticated, and mercenary in a way that Densher, for himself at any rate, is not, Eugenio and Lord Mark are nonetheless superior to the young journalist in that they know what they are and what they want. Unable to face his identity as, in fact, a fortune hunter, Densher nevertheless sees this aspect of himself in the two men and is only partially successful in denying their common commitment to some form of personal gain through Milly.

Where Lord Mark is concerned, Densher's simple avoidance of the relationship constitutes the most marked feature of their encounter, and it is this avoidance which receives metaphorical emphasis in the narrator's account of their mutual recognition.

> Lord Mark had simply faced him--as he had faced *him*, not placed by him, not at first--as one of the damp, shuffling crowd. Recognition, though *hanging fire*, had then clearly come; yet no *light of salutation had been struck* from these certainties. Acquaintance between them was scant enough for neither to *take it up*.

This negative use of metaphors to point out what does *not* happen, "no *light of salutation had been struck*," "for neither to *take it up*," is characteristic of much of the figurative language used in this chapter, particularly in Densher's consciousness. Its effect is subtle and

difficult to articulate, but, in these two instances, the brief allusions to the absence of any greeting or recognition of the acquaintance seem to intensify the impression of Densher's isolation. The use of the image of the absence of light also contributes to the effect of Densher's loneliness and depression. To say that there is no light is also an indirect way of calling attention to the darkness and while we should be careful not to place too heavy a burden of meaning on any single metaphor, the negative statement as used here has a certain resonance which goes beyond its literal content of Densher and Lord Mark's failure to greet one another.

The metaphors used to describe Densher's encounter with Eugenio similarly call attention to the lack of direct communication between the two men. Rather than being phrased negatively, however, these metaphors are phrased conditionally, using could and would, and emphasize what might have passed between the two if they could have related honestly and without pretense. Introduced by a direct comment in which they are described as "facing each other over all they didn't say" (II, 283), a series of three consecutive metaphors underlines the lack of full communication. Suggesting that Eugenio and Densher "were together in their anxiety, if they really could have met on it," the narrator goes on to say that "Each had verily something in mind that would have made a hash of

mutual suspicion and in the presence of which, as a possibility, they were more united than disjoined." The sense here of the real concern for Milly shared by both men as at least a possible area of mutuality, which need not be invalidated by an interest in her money, is suggested here as lost through their mutual defensiveness.[3] Fully

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[3]Densher's antagonism toward Eugenio appears as a kind of defense mechanism against his own perception that Eugenio's "vulgar view" of him as a fortune hunter is, after all, accurate. This antagonism is expressed in Densher's desire to "pay him" for this view by bringing him out into the weather.

> Densher had almost invidiously brought him down the outer staircase--the massive ascent, the great feature of the court, to Milly's piano nobile. This was to pay him--it was the one chance--for the vulgar view that, clever and not rich, the young man from London was--by the obvious way--after Miss Theale's fortune. It was to pay him for the further implication that he must take the young lady's most devoted servant (interested scarcely less in the high attraction) for a strangely superficial person if he counted, in such a connection on impunity and prosperity. (II, 281)

The discrimination between the contexts of narration and consciousness during this encounter with Eugenio is extremely difficult. The paragraph describing their meeting begins with a simple narrative description, "The weather, from early morning, had turned to storm," which seems to belong to the narrator. The word invidiously, characterizing Densher's motivation, immediately internalizes the description, however, and the subsequent use of "to pay him--it was the one chance . . . to pay him" seems so directly reflective of Densher's thinking that the metaphor must be assigned to his consciousness. At the same time, there are no clear markers of a shift into

cognizant that Eugenio holds the "vulgar view" of him as a fortune-hunter, Densher struggles to act and believe as if this view were unjust and his own lack of honesty with himself makes any direct and honest relationship with Eugenio impossible. The narrator's description of the encounter between them concludes with a strong metaphor

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consciousness and the subsequent analysis of the reasons Densher does not make any attempt to correct Eugenio's view of him is so logically ordered, "three things alone . . . had kept him from righting himself," that it seems much more a summary statement of the results of a thought process than an account of the process itself. In short, the whole passage, approximately one page from the narrative description "The weather . . . had turned" to the first definite sign of a clear movement into Densher's consciousness, "Densher felt," has the effect of an account of consciousness analyzed and summarized in the narrator's discourse. The contexts are not so much interwoven as superimposed, Densher's thinking being filtered through the narrator's analysis so that both contexts are active simultaneously. In any case, Densher's antagonism is directly communicated and when the representation of consciousness is definitely resumed, from the phrase "Densher felt," Densher's use of another metaphor based on money--his assertion of Eugenio's recognition that a word from Densher to Milly would "cost him his place"--seems to identify both metaphors as occurring in Densher's consciousness. Together, they reflect a vain attempt by Densher to manipulate Eugenio in terms of the language of the marketplace so characteristic of Lancaster Gate. Densher is not, however, very good at this kind of game. Eugenio retains the upper hand, "mounting guard" against Densher's contemplated assertion of power by simply preventing any communication between Densher and Milly, and Densher is left with "a sudden sharp sense that everything had turned to the dismal" (II, 282) as his most intense impression of the result of the encounter. The mutual defensiveness of both men produces, as the narrator subsequently describes, a total lack of any real communication: "the air had made itself felt as a non-conductor of messages."

of negation, "the air had made itself felt as a non-conductor of messages," and Densher leaves the palace with the sense that "what had happened to him [there] was part of his punishment" (II, 283)--a punishment which begins here with a simple denial of access and grows in the days which follow into an ever-deepening sense of isolation and rejection.

Interspersed as they are between passages representing Densher's mental apprehension of his situation, the passages of the narrator's discourse in which the metaphors analyzed here occur provide a sense of the symbolic suggestiveness of the setting, describe Densher's physical and mental restlessness, vivify certain momentary impressions of his mental and emotional response to Eugenio and Lord Mark, and strongly emphasize the lack of any genuine interaction with others which might mitigate his isolation. In general, the metaphors used by the narrator are simple in form (18 of the 25 used are simple nouns, verbs, or verb clichés) and more muted and subtle in effect than strikingly significant. Except for those used to extend the symbolic suggestiveness of the storm and its effect, they may best be characterized as working metaphors embedded in the closely woven texture of the prose.

Primarily utilizing the metaphorical types which have been identified as fairly constant elements in James's style, simple noun and verb metaphors, the narrator's discourse in this chapter exemplifies the typical use of

metaphor as a fundamental component of verbal texture in all contexts. No significant variation other than the use of four verb clichés, a type which does not appear in this context in Chapters I and XV but does not contribute to any striking or cumulative effect here, occurs in this context.

This consistent use of these basic metaphorical types has, however, an important function. They contribute in a significant way to the "air of reality" which characterizes Jamesian prose and keeps its intricacies and intangibilities from spinning out into the nothingness of a merely elaborate style. Metaphors such as "He strolled about the square with the herd of refugees," "He raked the approaches and cafes on the chance the brute, as he now regularly imaged him, might still be there," "the air had made itself felt as a non-conductor of messages," tie down the abstractions of James's style to points of tangible, physical reference. Sometimes related to larger meanings, sometimes limited in function to only the intensification of an immediate impression or rhetorical variations on literal statement, metaphors such as these are essential elements in James's style.[4]

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[4]Of the 25 metaphors used by the narrator, a total of 9 have not been discussed in this analysis. Two are repetitions of metaphors used in consciousness and will be discussed as repetitions in the analysis of that

The Representation of Consciousness

The marked increase in the use of all metaphorical types in the representation of consciousness, other than the noun cliché and personification, results, to some extent,

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context. The remaining 7 are noted below and will serve as examples of fairly neutral metaphors which do not warrant any particular mention.

1. There would scarce have been felicity--certainly too little of the right lubricant--had not the national character . . .

2. The tables and chairs that overflowed from the cafes . . .

3. It was his own fault if the vulgar view and the view that might have been taken of another man happened so incorrigibly to fit him.

4. This manner, while they stood for a long minute facing each other over all they didn't say, played a part as well. . . .

5. Had the pressure been but slightly prolonged, they might have reached a point at which they were equally weak.

6. Recognition, though hanging fire, had then clearly come. . . .

7. He [Lord Mark] paid short visits; he was on the wing. . . .

A determined explicator could probably do something even with some of these. There is the idea of military conflict implicit in the cliché hanging fire and, applied to the recognition scene between Lord Mark and Densher, this metaphor is appropriate to their antagonism. Any mention of the word wing, as in the cliche "on the wing," could also, in this novel, cause the alert analyst to snap to immediate attention. Metaphorical analysis is not a science, however, and judgments of significance and weight of implications and quality of effect must be made.

from the increased use of the context of consciousness. Approximately 75% of the metaphors in Chapter XXX are located in consciousness (81 out of 107) and approximately 78% of this chapter is devoted to consciousness. The assumption that this increased number of metaphors in this context necessarily derives from the increased number of actual lines devoted to consciousness is not, however, justified. There is no necessary relation between the number of lines and number of metaphors. There are in this chapter, for example, 13 metaphors on one page (II, 297) and only 2 on another (II, 281), long passages with very few metaphors and shorter passages with a great many. Although metaphor is an extraordinarily pervasive element of James's style, he has, obviously, total freedom to place any number of metaphors in any context he chooses. If there are a great many metaphors in consciousness, as there are in this chapter, it is because these metaphors function to a particular and desired effect and not because of the number of lines devoted to this context.

It is also true, of course, that metaphorical items are not equivalent and that sheer quantity does not necessarily produce an impression of richness. This is amply demonstrated by the general unobtrusiveness and relatively low emotional intensity of the metaphors used in consciousness in this chapter, as numerous as they are. Those used here seem to require not the explication of the

rich possibilities of highly suggestive metaphors, but close analysis of the way in which many less striking and individual metaphors contribute to a single effect: the impression of Densher's virtual suspension, with Milly, in a situation chiefly characterized by its liability to imminent collapse. This effect, and the way it is achieved, constitute the primary interest in the metaphorical usage in this chapter.

In terms of the specific metaphoric types used to create this effect, the single most striking fact which emerges is that James has utilized virtually all of the possible types in greater numbers than in any context of either of the other two chapters previously analyzed. This increased use of all types, together with the application of a large number of these metaphors to this central effect, suggests a deliberate use of as many different kinds of metaphors as possible for the same purpose. While the specific types operate differently, the verb metaphors underlining both the process of Densher's thought and his conception of the actual process of his interaction with Milly, other less fluid types highlighting certain qualities and aspects of his situation and their relationship, they all work together to create the reader's impression of Densher's perception of the difficulties of his position, his mode of relating to Milly, and the dangers implicit in the tenuousness and illusory nature of their

"friendship." Densher has, in effect, fabricated an involvement with the young American heiress which is unreal and contrived, a cruel and empty playing at relationship, and subject, because of its very nature, to the kind of total "obliteration" which finally occurs. He has built, for Milly and himself, a "house of cards" which finally and inevitably collapses, as it must, for them both. That their relationship and, consequently, his situation are impossible and cannot long sustain the pressure of the real world, which manifests itself in the advent of Lord Mark, that supreme and pragmatic "realist," receives the primary metaphorical emphasis in the representation of consciousness in this chapter.

Densher's situation is vividly dramatized in a single expanded verb metaphor, appearing early in the chapter, to which the various other metaphors contribute, through repetition and variations on the same theme, a growing intensity.

> He felt himself, as he smoked, shut up to a room, on the wall of which something precious was too precariously hung. A false step would bring it down, and it must hang as long as possible.

The ideas of suspension, of the danger of any movement, of, somehow, the inevitability of collapse ("too precariously hung") and the consequent loss of "something precious," are all contained within this single metaphor and announced here in the manner of a major melodic theme

on which various changes are to be rung throughout the remainder of the chapter. The chapter itself has almost the precise effect of a musical composition which might well be titled "Theme and Variations." The method of achieving this effect involves the use of a high degree of metaphoric repetition and variation through the use of figures which are either similar in terms of content, or in their relation to a central idea, but expressed differently in various metaphorical types.

In addition to this use of metaphorical types as a form of stylistic variation, each variation contributing its particular shade of emphasis to the central effect, James has skillfully employed the interaction of metaphor and context to suggest, through the metaphors which Densher himself uses, the psychological and moral implications of the young Englishman's passivity and determined impersonality in his relationship with Milly. This second function of the metaphors used in consciousness is extremely important to our total perception of Densher and the meaning of this crucial period of his stay in Venice. It is these attitudes on his part which literally sustain the impossible situation until it collapses under the pressure of the truth of Densher and Kate's engagement brought to Venice by Lord Mark.

The process of metaphoric repetition and variation on a stylistic level is complex, particularly as it extends

over some twenty pages in the chapter, and it will perhaps be helpful to demonstrate its use initially in a single and relatively limited group of related metaphors. One particular group, based on the analogy of Milly's situation and her relationship with Densher to a kind of fragile music constantly threatened by the emergence of some discordant note, provides a clear and relatively simple example of this process. Five metaphors, based on this analogy, work to concretize and intensify our impression of Densher's sense of the delicate balance, the fragile harmony, of his relationship with Milly. These five metaphors appear in two different metaphorical types and are listed below in the order in which they occur.

1. It was to this his wisdom reduced itself--to the need again simply to be kind. That was the same as being still--as creating, studiously, the minimum of vibration (NS, p. 276).

2. That [being distant or dull] might just have produced the vibration he desired to avert . . . (NS, p. 277).

3. Perfect tact . . . was to keep all intercourse in the key of the absolutely settled (NS, p. 277).

4. They really, as it went on, saw each other at the game; she knowing he tried to keep her in tune with his notion, and he knowing she thus knew it (VE, p. 278).

5. It was odd for him, as he moved, that it should have made such a difference--if the difference wasn't only that the palace had for the first time failed of a welcome. There was more, but it came from that: that gave the harsh note and broke the spell (VE, p. 284).

This repetition and variation on a single analogy does several things. It provides a kind of motif in Densher's consciousness supporting the unity and consistency of his mental impressions. His repeated use of the analogy characterizes and identifies his particular way of seeing and thinking about the situation. It also, as suggested earlier, concretizes and communicates to the reader Densher's sense of the nature of the relationship. Finally, it operates as a cumulative device to intensify, by circling round and round the same point of reference and approaching it from several different directions, our apprehension of the fragility and tenuousness of the relationship and Densher's ability to maintain it, a concept which is never stated discursively. James does not tell us directly, in other words, that the relationship between Milly and Densher is, in fact, fragile and liable to sudden discord, but allows this idea to emerge in the metaphors themselves.

Another kind of variation, in addition to the use of different words and the different structures of noun and verb metaphors used in consciousness, occurs in the narrator's use of two additional metaphors based on the same analogy to music underlying the five metaphors from the context of consciousness quoted above. These metaphors are used by the narrator after this basic analogy has been suggested by Densher.

1. There would scarce have been felicity . . . had not the national character so invoked been, not less inscrutably than completely in Milly's chords (NS, p. 278).

2. He did so then, daily [i.e., depend on Milly's character as "the American girl"], for twenty days, without deepened fear of the undue vibration that was keeping him watchful (N.S., p. 279).

Since the analogy is first used by Densher, the narrator's repetition of his use of the word vibration is primarily a simple restatement of Densher's perception. The analogy is somewhat developed beyond this perception, however, in the narrator's comment that Densher's ability to maintain the delicate harmony of their daily interaction by relating to Milly not in terms of her full reality but as a "type" depends on her possession of the "chords" requisite to sounding this theme of the national character. The idea of Densher's very real manipulation of Milly, that he is, in fact, "playing" upon an element in her character as he would play a musical instrument, begins to be suggested here and is reminiscent of the famous "recorder scene" in Hamlet where the young prince reacts so violently against a similar kind of manipulation by Rosencrantz and Guildenstern.

> Why, look you now, how unworthy a thing you make of me! You would play upon me; you would seem to know my stops; you would pluck out the heart of my mystery; you would sound me from my lowest note to the top of my compass; and there is

> much music, excellent voice, in this little organ, yet cannot you make it speak. 'Sblood, do you think I am easier to be played on than a pipe? Call me what instrument you will, though you can fret me, you cannot play upon me. (III, ii: 371-397)

I am not arguing an allusion to Hamlet here, but the parallel is useful because Hamlet explicates so brilliantly the implications of the metaphor. They are not similarly explicated or even developed in the novel, but they are potentially there in the use of the metaphor and available to our discrimination and evaluation of Densher's handling of the situation with Milly.

Another kind of variation which operates through a linking of this particular set of metaphors--set is, I think, a better word here than pattern--occurs through the use of the metaphor of Milly and Densher's relationship as a game.

> They really, as it went on, saw each other at the game; she knowing he tried to keep her in tune with his notion, and he knowing she thus knew it.

Introduced in conjunction with the metaphor of their relationship as a kind of music, this metaphor is an analogous kind of "playing" which takes on added significance from its use elsewhere in the novel. It appears in the opening chapter in Lionel Croy's injunction to Kate regarding her manipulation of the situation with Mrs. Lowder, "The only way to play the game is to play it," and is repeated near the end of the novel where Densher tells

Kate, "We've played our dreadful game, and we've lost" (II, 376). Its use in conjunction with the metaphors based on music in this chapter is, again, a repetition within the chapter of a game metaphor appearing in the opening paragraph to suggest Densher's apprehension of the danger to Milly implicit in their situation.

> It was on the cards for him that he might kill her--that was the way he read the cards as he sat in his customary corner.

Acting as a kind of extension of the metaphors based on music, by virtue of its use in conjunction with these metaphors and the logical similarities between the playing of a game and the playing of music, this additional variation contributes its somber overtones to the general impression.

In the same way that each of these variations contributes to the single impression that Milly and Densher are suspended, like the fragile music of their interaction, in a situation continually threatened by disaster, "the harsh note" which does eventually sound, other related metaphorical groups contribute their particular force and import to this single impression. These groups or metaphorical "sets" are based on the four basic ideas of suspension, passivity, impersonality, and destruction which constitute, together, the essential nature of Densher's situation.[5] This complex of ideas forms the

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[5]All of the 81 metaphors used in consciousness do not, of course, fit neatly into these metaphorical

groups. There are, for example, as in the narrator's discourse, metaphors which operate primarily to vivify and concretize immediate and momentary impressions and do not extend, in their effect or import, beyond their immediate context. The use of a metaphor which compares Densher's endurance of his "ordeal" to the physical sensation of eating without pleasure,

> [Lord Mark] had gone, however--it was proved: though Densher's care for the question, either way, only added to what was of least savour in the taste of his present ordeal.

is one example of a metaphor which has an effect strictly limited to the moment of its actual occurrence. General, rather than immediate and single perceptions, are also given metaphorically to communicate directly and simply a general conception which could be phrased literally but is more economically and interestingly presented metaphorically: "He was mixed up in her fate, or her fate, if that were better, was mixed up in him." Psychological processes, as often in James, are also given metaphorically, mental action being conveyed in terms of physical action to confer on this action the solidity it needs as a primary subject of James's concern.

> When he had turned about, to Milly, at the palace, half-an-hour before, on the question of the impossibility [of her coming to his rooms] he had so strongly felt, turned about on the spot and under her eyes . . .

The way in which a mental rather than a visual perception emerges or gradually surfaces into consciousness is also effectively represented through metaphors of physical action.

> What had come out for him had come out, with this first intensity, as a terror. . . .
>
> And he was accordingly the less at a loss to recognize in a few seconds, as renewed meeting brought it to the surface, the same potential quantity [i.e., the substance of Lord Mark and what he represents].

These various uses of metaphor are characteristic

central point of reference, comparable to the analogy to music to which the small group of metaphors previously analyzed refers, to which almost half of the total number of metaphors in consciousness are related. It is through the repetition and variation of metaphors of keeping and holding, of preventing movement and sound, and of descent, disruption, and obliteration, that the nature and meaning of Densher's experience gradually emerges although it is never discursively analyzed by either the narrator or Densher himself.

The essential meaning of this experience, insofar as it can be approximated by literal paraphrase, is that the passivity which Densher views as a blameless commitment to inaction for the purpose of preserving Milly's life and "happiness" as long as possible--the "something precious too precariously hung"--is, in fact, a virtual act of aggression against Milly herself. Densher senses, of course, the dangers of his position, as the metaphors themselves reveal. What he does not recognize is that what he fails to do, the genuine concern he does not communicate, in compliance with the "veto laid, in the house,

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of James's style and have been discussed and analyzed in some detail in previous chapters. To note them briefly here, and only in selected examples, is not to discount their importance, but to acknowledge once again their pervasiveness in the total verbal texture of his prose.

on any mention, any cognition of the liabilities of its mistress," and the truth he fails to tell, create for Milly the vulnerability which he senses and which ultimately destroys her. While Lord Mark is the immediate source of the knowledge which precipitates her death, it is Densher himself who has created and sustained a situation in which the simple stating of the truth--that he and Kate are engaged--has this fatal power.

Because the metaphorical repetitions and variations which develop this central complex of ideas fall into four major groups of metaphors based on suspension, passivity, impersonality, and destruction, it will be helpful to present these groups separately. The limitations of this kind of schematic grouping of metaphors must be admitted however, at the outset. Some metaphors clearly operate to more than one effect and communicate more than one of the four basic ideas. Two metaphors in particular focus almost simultaneously on suspension and inaction and on letting go or direct forward motion, for example, and thus defy simple classification in their entirety.

> The fear in this thought [that he might kill her] made him let everything go, kept him there, actually, motionless, for three hours on end.
>
> So that he best kept everything in place by not hesitating or fearing, as it were, to let himself go--go in the direction that is to say, of staying. It depended on where he went; which was what he meant

> by taking care. When one went on tip-toe one could turn off for retreat without betraying the manoeuvre.

The paradox here, epitomized in the juxtaposition of "let everything go, kept him there" and "to let himself go--go in the direction, that is to say, of staying," is directly related, however, to the complex of ideas to which all four metaphorical groups contribute their particular elements. The paradox expresses, in its most direct form, that Densher's staying and doing nothing, remaining "motionless" is, in fact, a kind of aggressive action which eventually leads to Milly's destruction. Staying is going, in effect, toward this dreaded end. In an ironic statement which occurs only twelve lines after the first metaphor noted above, Densher reveals his commitment to inaction through the fear that "he might on any other system go straight to destruction." That is, of course, directly where he is going, simply by staying, as the metaphors reveal. The play on words is, admittedly, confusing. But the confusion, which is generated by Densher's determined avoidance of the implications of his behavior, is not without import. While the multiple components of these metaphors not only prevent the placement of the entire metaphor within any one group, then, but also involve an element of paradox, they function, clearly, toward the central effect.

Metaphors of Suspension

The most striking metaphor in this group is, obviously, the expanded verb metaphor in which Densher describes his perception of his situation.

> He felt himself . . . shut up to a room, on the wall of which something precious was too precariously hung. A false step would bring it down, and it must hang as long as possible.

This metaphor could be used, significantly, to introduce each of the four metaphorical groups since it contains all of the four elements represented by these groups. The idea of suspension is obviously present, of course, in the repeated use of the verb to hang. The metaphor includes as well, however, the idea of passivity (the enclosure in a restricted space and the fear of any action which might prove to be a false step), of impersonality (the image of Milly as an aesthetic object, recalling the earlier use of the Bronzino portrait), and of destruction (that this object will ultimately be brought down and cannot hang permanently but only "as long as possible").

Other expanded verb metaphors return repeatedly to this idea of suspension throughout the chapter. The word keep is used metaphorically in the sense of holding things up or keeping intact on three occasions. Densher conceives of himself as responsible for "keeping [Milly] . . . well up" to her role of the American girl and, in

general, for keeping "everything in place." Near the end of the chapter, he expresses his determination "comprehensively, to keep it all up . . . to keep it all up." These repetitions, detached from their contexts and collected here, have the effect of a kind of muted crescendo. Simple verb metaphors also contribute to the effect of suspension. Densher feels himself "with the lapse of each day, more and more wound up" to the necessity of simply waiting, and the fear in his thought that he might actually kill Milly by some false motion or step is described as "keeping" him motionless. In a verb cliché, which has never, I think, quite lost its metaphorical impact, he conceives of Milly's life as suspended, "absolutely in his hands."

In a somewhat different but related group of metaphors the idea of suspension is suggested by Densher's sense of certain elements of his experience as "in the air." In two personifications he compares the "vice in the air" to the "breath of fate," and the "cold breath" of Milly's reasons for refusing to see him "with everything else, in the air." Eugenio's "vulgar view" of him as a fortune hunter at the moment of this refusal is also metaphorically conceived as "all in the air now again . . . as much between them as ever while Eugenio waited on him in the court."

Densher also frequently applies metaphors of suspension to his relationship with Milly. The comparison of this relationship to a kind of fragile music was mentioned earlier and music itself has a quality of suspension which is underlined by the simple noun metaphors in which "being still" is equated with "creating . . . the minimum of vibration" and "keeping" Milly "in tune" with his notion of her as the American girl. This notion is itself particularly related to the idea of suspension. In the following passage describing the function of the national character in their interaction, a character which he later recognizes as virtually "all of her, practically, by this time" (II, 279) to which he does relate, the words used metaphorically and contributing to the effect of suspension are underlined:

> It was settled thus, for instance, that they were indissoluble good friends, and settled as well that her being the American girl was, just in time, and for the relation which they found themselves concerned, a boon inappreciable. If, at least, as the days went on, she was to fall short of her prerogative of the great national feminine and juvenile ease, if she didn't, diviningly, responsively, desire and labour to record herself as possessed of it, this would not have been for want of Densher's keeping her, with his idea, well up to it, for want, in fine, of his encouragement and reminder. He didn't perhaps in so many words speak to her of the quantity itself as of the thing she was least to intermit; but he talked of it, freely, in what he flattered himself was an impersonal way, and thus held it there

> before her--since he was careful also to talk pleasantly. It was at once their idea, when all was said, and the most marked of their conveniences. The type was so elastic that it could be stretched to almost anything; and yet, not stretched, it kept down, remained normal, remained properly within bounds. (II, 277-278)

This passage is quoted in full not because it is a particularly interesting passage of prose, but because it shows the way in which the various metaphors contributing to this effect are carefully spaced, but insistently repeated in different words and verbal structures. The final metaphor, developed out of the adjective elastic is a particularly noteworthy variation in terms of metaphorical types because it is one of only two expanded adjective metaphors in the total number of 278 figures which have been analyzed thus far.

Metaphors of Passivity

Of the central ideas on which the four metaphorical groups are based, the idea of passivity is most frequently expressed in literal statement. Metaphors used in close connection with these statements operate, however, to provide another form of metaphorical emphasis and variation in addition to the use of the same content or reference to the same idea in different metaphorical types. In this variation, the metaphors themselves are not necessarily related to the idea of passivity in terms of their

content, but call attention to its literal statement by incorporating this statement within the metaphoric structure. In the two metaphors below, the idea of passivity is not implicit in the metaphoric terms but nonetheless conveyed as a part of the metaphor.

> They helped him, it was true, these considerations, to a degree of eventual peace, for what they luminously amounted to was that he was to do nothing.
>
> He said to himself . . . that he only wanted a reason, and that with this perception of one he could now mind, as he called it, his business. His business, he had settled, as we know, was to keep thoroughly still.

In the first example it is the simple and direct statement "he was to do nothing" that is emphasized by the metaphoric adverb since it is this perception that is "luminously" present in Densher's mind. In the second, the explanation of the metaphoric term business virtually explicates the metaphor--"His business, he had settled . . . was to keep thoroughly still"--and acts, by the paradoxical juxtaposition of business with the negation of activity to call attention to Densher's passivity.

The use of negation is, of course, particularly appropriate to the idea of passivity. The passive individual is characterized by his failure to act and metaphors describing what he does not do or actions he avoids because of possible consequences underline this characteristic. The first metaphor which occurs in this chapter

is negatively phrased and relates to the indecisions which "might have been regarded by him [Densher] as a little less limp than usual." This is followed by a statement that "This was not because, before he had got to his feet again, there was a step he had seen his way to." The step he does not see and the decisions he does not make are the first subjects of our initial contact with the impressions received by Densher's consciousness. In a somewhat different way of referring to actions avoided, the conditional auxiliary might occurs in conjunction with three metaphors appearing in the next three pages which continue the representation of consciousness.

> What he finally took home, when he ventured to leave the place, was the perceived truth that he might--on any other system [than keeping still] go straight to destruction.
>
> A single false motion might, either way, snap the coil.
>
> That too [being distant or dull] might just have produced the vibration he desired to avert.

This negative mode in which metaphors emphasize what does not occur is repeated in Densher's consciousness near the end of the chapter. Just after his sudden recognition of Lord Mark in the cafe and his linking of this event with his refusal at the palace, and immediately following his literal commitment to inaction--"His business, he had settled . . . was to keep thoroughly

still," Densher rationalizes his own innocence in this sequence of events by focusing on what he has not done.

> He gave the appearances before him all the benefit of being critical, so that if blame were to accrue he shouldn't feel he had dodged it. But it wasn't a bit he who, that day, had touched her.

As with the metaphors used in connection with literal statements of his passivity, it is not the content of the metaphors themselves but their functioning to call attention to his inaction that constitutes their relation to this central idea.

Metaphors directly related to passivity simply in terms of content do occur, however, in the chapter. Three such metaphors are closely linked in the last two sentences of the opening paragraph and provide an excellent example of the way in which James uses different metaphoric structures, here a personification, a simple noun metaphor, and an expanded noun metaphor, in that order, to vary his presentation of the central idea of passivity.

> What had come out of him had come out, with this first intensity, as a terror; so that action itself, of any sort, the right as well as the wrong--if the difference even survived--had heard in it a vivid "hush!" the injunction from that moment, to keep intensely still. He thought, in fact, while his vigil lasted, of the different ways of doing so, and the hour might have served him as a lesson in going on tip-toe.

All of these metaphors focus on somewhat different aspects of passivity--inaction itself, the more intense and conscious avoidance of action, waiting, or the muting of both movement and sound--but each contributes to our impression of Densher's commitment to passivity as a matter of conscious thought and design.

Metaphors of Impersonality

The basic impersonality of Densher's attitude toward Milly is implicit, of course, in his use of her character as the "American girl" in their relationship. The rather elaborate expanded adjective metaphor of this character as a "type . . . so elastic that it could be stretched to almost anything" was noted in the section above on metaphors of suspension. Densher's exploitation of this aspect of Milly's character is also characterized metaphorically as, in fact, a kind of system which he has developed for dealing with her.

> What he finally took home . . . was the perceived truth that he might on any other system go straight to destruction.

An unusual metaphor, the word system carries connotations of mechanism, of an imposed order or arrangement, and of a codified set of rules or principles which are antithetical to the actual functioning of genuine human interaction. The word "non-conductor" which is later applied to this character--"the national character, in a woman who

was young, made of the air breathed a virtual non-conductor" --both supports its use as a mechanism and describes the way in which it prevents real communication.

Other simple noun metaphors underline other elements of the "system" as it is perceived by Densher. Being "nice" is, for example, "the real law" under which he operates. Milly herself, and here James's psychological insight that the manipulated individual generally allows and encourages this manipulation is acute, has made her own contribution to the "system" by the "veto" placed, in her fairytale kingdom of the palace, "on any mention, any cognition of the liabilities of its mistress." Milly's palace has previously been compared, by Milly herself, to an "apartment of state" (II, 145) and the "laws" by which she has ordered her own life and the lives of those around her contribute their support to the general impersonality by which her relationship with Densher is maintained.

The most vivid metaphor which both characterizes and underlines the idea of impersonality is not, however, applied to Densher, Milly, or their relationship. It is used, instead, by Densher with reference to Pasquale, Milly's gondolier. The application of this metaphor to a character with such a minimal role in the novel's action seems, on first reflection, extremely odd. The metaphor occurs when Densher is first refused at the palace by Pasquale.

> Neither of the two ladies, it appeared, received, and yet Pasquale was not prepared to say that either was not well. He was yet not prepared to say that either was well, and he would have been blank, Densher mentally observed, if the term could ever apply to members of a race in whom vacancy was but a nest of darkness--not a vain surface, but a place of withdrawal in which something obscure, something always ominous, indistinguishably lived.

The rich suggestiveness and resonance of this metaphor seems, at first, rather startling in its context of Densher's encounter with a servant with whom he has had the minimum of relationship. As the episode continues to unfold, however, and Pasquale's "blankness" is repeated in Eugenio's manner toward Densher--a manner which totally denies to Densher any direct communication concerning what is actually going on in the palace--this blankness becomes increasingly ominous and oppressive. It is picked up and analyzed by the narrator's brief summary of Densher's response to Eugenio in which he specifically describes the Italian's "impersonality" as, in its effect, "a positive inhumanity of politeness" (II, 281). The richness of the metaphor seems almost suspended as it occurs in context and waiting for some application more appropriate to its depth and development than the manner of the gondolier.

The application comes, finally, in the reader's gradual recognition that there is something analogous to

the "blankness" in the two Italians in Densher himself. What has Densher been practicing, in relation to Milly, except a "positive inhumanity of politeness" in his own so careful and so carefully thought out "impersonality"? His being viewed by Eugenio and Pasquale as a "type," "the young man from London . . . by the obvious way--after Miss Theale's fortune" is a way of being seen typically, rather than personally, not unlike the way Milly has been viewed by Densher himself as the "American girl." There are many differences, of course, between the two situations. But the elements, the different nationalities, the avoidance of the central fact of Milly's illness, the mode and manner of impersonality, are the same. And it seems, in the face of these similarities, not altogether unlikely that what Densher sees and condemns in Pasquale and Eugenio is, in fact, what he refuses to see and condemn in himself. He is projecting on Pasquale, in other words, the hidden complexities, the obscure motive, and the ominous and as yet indistinguishable moral darkness which underlie his own impersonality toward Milly herself.

That James is consciously using the device of psychological projection is consistent, of course, with his own psychological sophistication and understanding. His skillful and deliberate use of metaphor also argues against his careful and effective elaboration of this

particular metaphor only for the purpose of characterizing Pasquale. It does not, for that matter, characterize Pasquale but only the way in which the Italian servant appears to Densher. There is the further fact, as well, that the device of psychological projection is clearly operative in Densher's attitude toward Lord Mark as the actual cause of his sudden reversal of fortune in Venice.

> The weather had changed, the rain was ugly, the wind wicked, the sea impossible, because of Lord Mark. It was because of him, a fortiori, that the palace was closed. (II, 287)

This emerges rather distinctly through the metaphors of destruction which contribute their somber effect to our impression of Densher's experience.

Metaphors of Destruction

The narrator's account of the storm provides, of course, as has been suggested earlier, the background of disruption and disorder against which much of the experience recorded in this chapter takes place. This image of external destruction supports, together with Densher's early apprehension of the precarious nature of his situation, his ultimate recognition that his refusal at the palace signals the realization of his earlier fear. Early in the chapter he is keenly aware of the "false motion" which might "snap the coil" and the "false step" which would bring down the "something precious . . . too

precariously hung." In a metaphor which operates to emphasize a literal statement of destruction by enclosing this statement within the structure of the metaphor itself, a variation noted particularly in metaphors of passivity, he actually articulates the idea of Milly's death: "It was on the cards for him that he might kill her--that was the way he read the cards as he sat in his customary corner."

The idea of imminent collapse associated with destruction works together, of course, with the idea of suspension. The two are combined in Densher's early apprehension of destruction as a kind of physical descent: "He might on any other system go straight to destruction." His perception of his own vulnerability is sensed intuitively rather than articulated consciously, however, and his mind works quickly to defend against this intuition by focusing on the danger of Milly's dependence on him instead of his own danger. Sensing that Milly's "pass," or the virtual hopelessness of her condition--"When people were at her pass everything was allowed"--has become "as by the sharp click of a spring, just completely his own," he nevertheless moves quickly to deny the full implications of this insight.

> It wasn't a case for pedantry; when people were at her pass everything was allowed. And her pass was now, as by the sharp click of a spring, just completely his own --to the extent, as he felt, of her deep dependence on him.

The interjection of "as he felt" suggests that although the extension of the thought to Milly's dependence is what occurs to Densher on a conscious level, some other interpretation might be possible.

This pattern or rationalization is repeated when he senses that he is "mixed up" in Milly's fate but moves quickly, again, toward the idea of her dependency, by finding it "better" to think of the situation in terms of her fate being "mixed up in him."

> He was mixed up in her fate, or her fate,
> if that were better, was mixed up in him,
> so that a single false motion might,
> either way, snap the coil.

The change in the direction of his thought signaled by the two interjections, "as he felt" and "if it were better," is slight but definite and serves to maintain what the narrator describes as the "protected state" of his consciousness until it receives the "sudden jar" of his refusal at the palace.

Densher's apprehension of the implications of this crucial event surfaces very quickly. It is expressed through four metaphors, spaced throughout the account of this refusal as recorded in his consciousness, which operate together with the narrator's metaphor of the "sudden jar" to his defended state of mind to reiterate the ideas of disruption and disorder. When, after three weeks of daily visits to Milly, Densher is suddenly denied access

to the palace, he senses clearly that something has occurred of sufficient seriousness to constitute a "rupture of peace." As a result of his encounters with Pasquale and Eugenio, he knows though he does not understand why at this point, that the "harsh note" has sounded and the spell has been "broken." The metaphorical use of the verb to break represents the same verb used by the narrator in describing the storm some lines previously: "It was a Venice all of evil that had broken out for them alike," and Densher alludes to the storm immediately after his use of these two metaphors: "that [being refused at the palace] gave the harsh note and broke the spell. The wet and cold were now to reckon with . . . ." The repetition of these slight but effective metaphors--"rupture . . . harsh note . . . broke the spell"--culminates, finally, in his perception of the full implications of his refusal. This perception is articulated in a vivid and well-developed metaphor not of mere breaking or discord but of obliteration.

> It was precisely, to Densher, as if he had seen the obliteration, at a stroke of the margin on a faith in which they were all living. The margin had been his name for it--the thing that, though it had held out, could bear no shock.

This series of relatively simple noun and verb metaphors culminating in an expanded metaphor skillfully mirrors the emergence of a growing sense of disaster in

Densher's thought. Incorporating, again, the idea of suspension--the way in which everyone involved with Milly has been living on the fragile brink of the faith that the illusion of her "happiness" can be maintained by a community of deception--this metaphor presents both the nature of her precarious situation and the advent of the final shock and irrevocable dissolution of "the dreadful game."[6]

The immediate agent of this dissolution is, of course, Lord Mark. And the intensity with which Densher condemns the English nobleman suggests again, as in the metaphor of impersonality applied to Pasquale, his use of the defense mechanism of psychological projection to condemn in another what he cannot face or accept in himself. Using strong metaphors of descent and destruction, Densher inveighs inwardly against Lord Mark in the context of his own sense of "exhilaration" and "escape" from any sense of personal responsibility for what has happened.

> But it wasn't a bit he who, that day, had touched her, and if she was upset it wasn't a bit his act. The ability so to think about it amounted to Densher, during several hours, to a kind of exhilaration. The exhilaration was heightened fairly, besides, by the visible conditions--sharp, striking, ugly

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[6]The financial connotation of the metaphor, the margin being in the language of business the quantity or profit which makes continuing in operation feasible, or the actual collateral deposited against loss, also adds, of course, another level of implication to the metaphor and aligns it with the language of the marketplace used throughout the novel.

> to him--of Lord Mark's return . . . You couldn't drop on the poor girl that way without, by the fact, being brutal. Such a visit was a descent, an invasion, an aggression, constituting precisely one or other of the stupid shocks that he himself had so decently sought to spare her . . . With time, actually--for the impression but deepened--this sense of the contrast, to the advantage of Merton Densher, became a sense of relief, and that, in turn, a sense of escape. It was for all the world--and he drew a long breath on it--as if a special danger for him had passed. Lord Mark had, without in the least intending such a service, got it straight out of the way. It was he, the brute, who had stumbled into just the wrong inspiration, and who had therefore produced, for the very person he had wished to hurt, an impunity that was comparative innocence, that was almost like purification. (II, 288-290)

The "descent . . . invasion . . . aggression" which Densher attributes to Lord Mark are, of course, superficially appropriate to the Englishman's visit. But they are also appropriate, as has been suggested earlier, to Densher's involvement with Milly and the less obvious violation of her trust and innocence which has been masked by his passivity and impersonality in dealing with her.[7] The clear parallel between the two men as

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[7]The aggressiveness of Densher's attack on Lord Mark provides an interesting contrast to the passivity which he demonstrates throughout this chapter. In his immediate response to his recognition of Lord Mark in the cafe all the latent power in him to act seems to come out in his seizing on the appearance of the English lord as an explanation of the rejection he has just

fortune hunters, which in fact they are, is obvious and Densher's denial of their mutual blame is as revealing of his own moral stance and lack of self-knowledge as it is transparent. Densher's sense that a "special danger for him had passed," that "Lord Mark had, without in the least intending such a service, got it straight out of the way" is only a momentary escape, a holding back of the recognition of his own role in the betrayal and destruction of Milly's life which will ultimately come.

The complex interrelationships of the metaphors used to create and reiterate the elements of suspension, passivity, impersonality, and destruction represented in this chapter clearly demonstrate James's skillful and coherent use of a variety of metaphorical structures. This analysis of the close interweaving of metaphorical groups based on content and direct and indirect relationship to these central ideas has been, perhaps, even more complex than the subject it has attempted to explicate.

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experienced at the palace. He feels himself to have suddenly "caught his answer to the riddle of the day" in Lord Mark's appearance and the intensity of his response--"It was a great thing for Densher to get this answer. He held it close, he hugged it, quite leaned on it as he continued to circulate"--utilizes strong metaphors of physical action which seem an ironic commentary on his failure to act positively in any way where Milly is concerned. He is capable, in other words, of expressing strength and even passion in his own self-interest but seems suspended in an intellectual, emotional and moral vacuum in his relationship with Milly.

The economy of James's art and the necessary expansion of discursive analysis are in themselves a kind of commentary on his achievement. But the analytical complexity is necessary because the repetition and variation are focused on a central complex of elements, each of which contributes in its own way to the reader's sense of the impossibility and inevitable collapse of Densher's situation, rather than on a single theme.

Few of the metaphors used to create this impression would emerge as significant in an analysis of metaphorical patterns based on content alone. Approached from the point of view of function and context, and with the working assumption that the use of metaphor even in small details is a deliberate device chosen for some purpose, the total metaphoric content of the chapter appears singularly coherent. While not every metaphor fits neatly into an overall pattern, many are used, as suggested earlier, primarily to render more vivid particular actions, moments, or events, a significant number do work toward the same effect.

In addition to their substantive roles as elements of the experience recorded in this chapter, these metaphors also perform a second function by providing, through their implications, considerable insight into Densher's character. Because the greater number of metaphors appear in Densher's consciousness, and there is no significant pattern of

contrast in terms of the quantity or kinds of metaphors used by or applied to different characters--as in the two chapters previously analyzed--the metaphors do not function to present and evaluate interaction between characters but the attitudes and feelings of one character. The interaction in which metaphor plays a significant role is not, therefore, between character and character but between character and reader.

This interaction is always a factor in our reading of a novel, of course. It is foregrounded and particularly emphasized, however, when we are not distracted from our own confrontation with a fictive personality by his involvement with others. A sustained monologue of any kind necessarily engages us in a one-to-one relationship with a single character which forces us to come to terms with what this character, detached from his social role, actually and essentially is. The play of metaphorical light in this chapter is, therefore, on a man alone and revealed to us as he is revealed, or as the case may be, as he fails to be revealed to himself. His use of metaphor may, in other words, show us not only what he is but how well or how fully he truly apprehends the nature and meaning of his own thoughts and actions. Densher's conscious and verbalized apprehensions are set against the background, as it were, of his intuitions and the narrator's implied commentary which are expressed, to a large degree, through metaphor.

What clearly emerges from this complex of both metaphorical and literal statements in the text itself is that there is a disparity between what Densher senses intuitively and what he fully admits or understands. And it is in this disparity that James offers us the evidence necessary to evaluate his character. Sensitive, perceptive, and intuitive, as the metaphors reveal, Densher emerges here nonetheless as cruel and blind in his conscious passivity and impersonality toward Milly. His behavior represents, clearly, what one Jamesian critic has described as "'the high brutality of good intentions.'"[8]

Operating as bearers of both substance and implication, then, the metaphors in this chapter play an essential role in creating both our impression of the recorded events and our understanding of Densher's moral stance and the quality and extent of his self-knowledge. His early awareness of the danger for Milly implicit in the situation is clearly revealed in the metaphors he uses to describe this situation. His unwillingness to confront and at least mitigate this danger by relating to Milly honestly is similarly revealed in the metaphors with which he justifies his passivity. His virtual exploitation of Milly's character as the "American girl" is also

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[8]Charles Thomas Samuels, The Ambiguity of Henry James (Urbana, Ill., 1971), p. 63.

apparent through his mental analysis of the "system" he has devised for dealing with her. Densher apprehends, clearly, what he is doing and even why. He cannot or will not, at the same time, come to terms with the implications of his behavior. The single-mindedness with which he denies these implications, that he is in fact living a lie in the hope of personal gain and with total disregard of the profound betrayal and manipulation of another human being which are involved, operates throughout this chapter. It is particularly evident in his use of the defensive device of psychological projection to evade his own responsibility for the moral darkness he senses in the situation and the brutal assault suffered by Milly.

The critical point, in terms of the use of metaphor, is that because he does not consciously and analytically deal with the real implications of his situation, the only way that we know that he is aware of more than he actually conceptualizes is through the metaphors he uses. This is an unusual use of metaphor as a mode of insight since it involves denial of the full implications of the insight itself rather than the heightened awareness which generally accompanies metaphoric insight. Milly's recognition of the appropriateness of the dove metaphor given to her by Kate is a more direct use of this mode. Its more indirect use in this chapter is, however, one of the ways by which James solves the problem of maintaining

point of view, of representing experience as it is perceived by the recording consciousness, and yet providing the reader with the insight into character necessary to judge and evaluate the character's behavior. Without intruding by direct and judgmental authorial comment, as for example the Victorian novelists did, James allows the characters to reveal themselves to at least some extent through the kinds of metaphors they use and the disparity between their insights and their full comprehension of the implications of these insights. When this disparity is combined with a character's actual behavior, his relationships with other characters, their attitudes toward him, and the implied authorial comment which is made in direct narration, the reader is able to evaluate motive, degree of self-knowledge, and actual behavior as elements in his total apprehension of the nature and meaning of the individuals and events recorded in the novel.

The role of metaphor in providing the basis for this evaluation is, in a James novel, of vital importance. However little there is of direct and evaluative authorial comment in this fiction, there is in the very selection and ordering of the metaphoric language itself a compensating and impressive quantity of implication.[9] The

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[9]The kind of analysis attempted here, the effort to understand the actual process whereby metaphor

analysis of the metaphors used in this chapter also reveals, as in the other chapters analyzed, an equally impressive degree of coherence and total design in James's use of figurative language which operates pervasively, consistently, and effectively in this component of total verbal texture.

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communicates not only the actual elements of the experience but their meaning and implications, is only one way of trying to come to terms with the complexities of James's prose. The full scope of its devices and principles of order and selection always, I think, and rightfully so, eludes definitive and final critical analysis.

CHAPTER 6

ANALYSIS OF CHAPTER XXXVIII

The use of metaphor in this final chapter is characterized by three distinct variations on the patterns established in previous chapters: (1) the placement of the greatest number of metaphors in the context of narration; (2) the use of more expanded verb metaphors in narration than in consciousness, the context previously dominated by this metaphoric type; and (3) the use of more expanded noun than expanded verb metaphors in consciousness.

Rendering, as it does, the final meeting between Densher and Kate, this chapter depends heavily on metaphors in narration to characterize their relationship and to describe the behavior and attitudes of Kate, and to a lesser extent of Densher, prior to and during this final encounter. The increased use of expanded verb metaphors in this context is also directly related to their usefulness in representing the interaction between these two main characters and parallels a similar use of this context in Chapter XV. In contrast to this specific use of expanded verb metaphors, however, the narrator's

discourse tends in general, and in this chapter in particular, to use simple rather than expanded metaphoric structures.[1] This tendency appears particularly significant when it is compared to the directly opposite tendency, to use expanded rather than simple types, in consciousness. This basic difference in the placement of these two categories of metaphor seems to reflect James's propensity, long noted in criticism, to a more fully developed rendering of the internal and mental and emotional responses of his characters than of actual events.

This general tendency to use more complex metaphors in consciousness is particularly characterized, in this chapter, by an increased use of expanded noun metaphors which seems to derive from the particular nature of the mental process represented. The rendering of consciousness in this chapter is much less concerned with the actual movement of the mind itself, suggested in metaphoric verbs such as "tasting," "being in a current," "piecing together," and "turning," used in earlier examples of this context, than with exploring the quality and nature of relatively static perceptions. Densher is aware, for

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[1]This contrast in the use of simple and expanded structures in narration and consciousness is more fully analyzed and the actual numbers compared in all four chapters in the discussion of the representation of consciousness in this chapter. See pp. 271-273, especially fn. 9.

example, of some element of strangeness in the "connection" he has maintained with Mrs. Stringham and he meditates on this strangeness in much the same way that he meditates on the images in his mind, the "maimed child," the "priceless pearl," and the "faint, far wail" which emerge to characterize his memory of Milly. He responds much more to his own thoughts and feelings as they are embodied in these well-developed and highly suggestive figures than he responds, in any active way, to the external world immediately present to his consciousness.

While the metaphoric content of the dialogue in this chapter is roughly comparable to other chapters in the number and types of metaphors used (with the exception of Chapter XXX which has only one sentence of dialogue), this context also exhibits--like the context of narration --a more marked tendency to use simple rather than expanded metaphors.

Chapter I

Simple types: 3 + 10
NS + VS = 13

Expanded types: 4 + 2 + 1
NE + VE + Pers = 7

Chapter XV

Simple types: 2 + 7
NS + VS = 9

Expanded types: 2 + 7 + 1
NE + VE + Pers = 10

Chapter XXXVIII

Simple types:	6 + 12
	NS + VS = 18
Expanded types:	1 + 4 + 0
	NE + VE + Pers = 5

Operating somewhat differently in dialogue than in narration, however, where the metaphors perform an essentially descriptive function, this tendency in this context is accompanied by a general lessening in the connotative richness of the metaphors themselves and the lack of any meaningful interaction between these metaphors in terms of contrast, repetition, or accumulation. This generally subdued quality of the metaphoric language used by Densher and Kate contributes to the impression, created in all three contexts of this chapter, that the quality and extent of their emotional involvement have been greatly diminished. It also suggests that they have reached a point in their relationship where their situation is no longer accessible to manipulation through language. The irreconcilable nature of their independent attitudes and positions and the enormity of what they have done emerge as beyond the power of language to alter or mitigate. The actual words spoken can only disclose, in their simplicity and finality, the terms of their separation. The contrast between the metaphoric richness of Densher's imaginative life as recorded in the context of consciousness, and deeply involved

with Milly herself, and the relative poverty of thought and feeling to which his relationship with Kate has been reduced is one of the most significant effects created by the differences in metaphoric content between all three modes of discourse.

The major quantitative differences in the placement and use of metaphoric types which produce these various differences in each mode of discourse are given in Table 4.

Narrator's Discourse

The narrator's discourse utilizes the greatest number of metaphors, 40 as compared to 30 each in consciousness and dialogue, of all three contexts in Chapter XXXVIII. Created by a general increase in all metaphorical types, other than expanded noun metaphors, this more extended use of metaphor by the narrator also constitutes the greatest use of metaphor in this context in all four chapters analyzed.

I:	29
XV:	27
XXX:	25
XXXVIII:	40

The major variation in this discourse, the greater use of expanded verb metaphors (XXXVIII: 8, I: 3), is consistent with the application of this metaphoric type

Table 4

Location of Metaphors by Type:
Chapters I and XXXVIII

Metaphorical Types		Narrator	Consciousness	Dialogue	Totals
Noun-Simple	XXXVIII	8	6	6	20
	(I)	(7)	(1)	(3)	(11)
Noun-Expanded	XXXVIII	3	11	1	15
	(I)	(4)	(3)	(4)	(11)
Noun-Cliche	XXXVIII	2	0	0	2
	(I)	(0)	(2)	(4)	(6)
Total Nouns:	XXXVIII:	37			
	(I:	28)			
Verb-Simple	XXXVIII	14	1	12	27
	(I)	(11)	(3)	(10)	(24)
Verb-Expanded	XXXVIII	8	7	4	19
	(I)	(3)	(9)	(2)	(14)
Verb Cliche	XXXVIII	1	0	5	6
	(I)	(1)	(1)	(4)	(6)
Total Verbs:	XXXVIII:	52			
	(I:	44)			
Adjective (Adv.)	XXXVIII	2	3	2	7
	(I)	(1)	(1)	(6)	(8)
Personification	XXXVIII	2	2	0	4
	(I)	(2)	(2)	(1)	(5)
Totals	XXXVIII	40	30	30	100
	(I)	(29)	(22)	(34)	(85)

to the relationship between Densher and Kate and parallels the greater use of this type in Chapter XV to represent the interaction between Milly and Kate. Two major characters are presented in direct confrontation in both chapters and both chapters use more VE metaphors in this context than in the other two chapters analyzed.

I:	3
XV:	11
XXX:	3
XXXVIII:	8

These two facts, the specific increase of VE metaphors and the general increase of the number of metaphors used in this context as compared to other chapters, as well as to the other two contexts in the chapter itself, constitute the most significant quantitative factors in the use of metaphor in this mode of discourse.

The primary functions of this increased number of metaphors in general and the VE metaphors in particular are (1) to characterize the relationship between Densher and Kate through perceptions either unavailable to or not fully recognized by Densher as the recording consciousness, and (2) to represent Kate herself, who is less fully perceived by Densher because his attitude toward her is so defensive and guarded and focused on what she will do rather than what she is. This burden of the representation of both the nature of the relationship and

Kate herself seems to fall primarily on the narrator in this chapter, although Densher's perceptions of both do receive some metaphoric emphasis, because Densher's mental state is one of detachment and dissociation from the immediate world peculiar to the aftermath of any intense emotional experience. Both his thoughts and his actions are related not so much to what is or will be but to what has happened to him--his recognition, in pity for Milly, and in the anguish of his own responsibility, of what he has done. Like the individual who lives from the vantage point of pain, emotional or physical, he is almost wholly taken up with the "other," the private and personal, which overshadows and obscures the actual life around him.

It is the narrator who must fill in this life, must provide the literal account of Densher's correspondence with Mrs. Stringham, his visits to Mrs. Lowder, his walks with Kate, her situation and even the bravery with which she "meets" and handles their final encounter. Densher himself, as the analysis of the context of consciousness will demonstrate, is living--at least for the present--largely in a far other and different world of sights, sounds, and apprehensions intensely private and personal.

While the narrator's role in this chapter is, then, somewhat more extended than in other chapters previously analyzed, the sense of the narrator as a somewhat detached

observer, conveyed in the frequent interjections of Chapter XXX, such as allusions to "our young man," or "we get a fair impression," is totally lacking here. We have, in consequence, a sense of a closer involvement with the characters, of James's moving, as he once acknowledged he sometimes did, "down into the arena"[2] to share with them this final confrontation with the realities of their situation. In the truth of this situation disclosed in this final chapter, there is no longer any need for the narrator to comment, through irony or metaphors which may be placed in opposition to the characters' perceptions, on the disparity between what seems or is acknowledged by the characters and what actually is. There is a coming to terms, in other words, in all three modes of discourse with "seeing things as they are" to which the narrator contributes external elements, Densher the internal element of his emotional response, and Kate, in dialogue, the actual statement, "We shall never be again as we were!" We move, through the various perspectives of external and internal factors in this chapter to the final

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[2]"It's not that the muffled majesty of authorship doesn't here ostensibly reign; but I catch myself again shaking it off and disavowing the pretence of it while I get down into the arena and do my best to live and breathe and rub shoulders and converse with the persons engaged in the struggle that provides for the others in the circling tiers the entertainment of the great game." Preface to The Golden Bowl, AN, p. 328.

and explicit statement of all that has been implied in both narration and consciousness.

In characterizing the present nature of the relationship between Densher and Kate, the narrator primarily utilizes two metaphoric types, expanded verb metaphors and personifications. These metaphors generally emphasize the negative aspects of their relationship, words unspoken, contact unenjoyed, and the general sense of a loss of vitality and honesty in their interaction. The virtual silence between the pair on the subject of Milly herself, now the single most important factor in their relationship, receives the strongest metaphorical emphasis.

In the opening paragraph of the chapter, James uses the device of personification to suggest, in a slight but effective use of this figure of speech, the way in which the dead girl has become almost a kind of living presence through the effect she has had on them. Their very avoidance of any mention of her has, paradoxically, created a sense of this presence. As the narrator says, "The subject," Milly or her actions, "was made present to them only by the intensity with which it mutely expressed its absence." Near the end of the chapter, the "subject" which neither has yet been able to name directly, referring up to this point only to the "letter" and the "money," is given, again, the intense sense of life which is conferred by personification: "All the unspoken between them

looked out of their eyes in a dim terror of future conflict."

The sense of loss and diminution in their relationship expressed, indirectly, by the intensity and fear associated with the "unspoken" between them, is further emphasized through the expanded verb metaphors which constitute the major variation in the narrator's discourse in this chapter. In a metaphor related to the silence between Densher and Kate and their avoidance of too great a degree of honesty, the narrator suggests the presence of something working against and opposing their relationship as "something" which "rose between them in one of their short silences--something that was like an appeal from each to the other not to be too true." Like the silence, the "unspoken between them," this unnamed presence stands against and prevents the intimacy of their former relation.

In addition to this sense of something working against and preventing meaningful interaction, the narrator also calls attention, through metaphor, to their failure to take advantage of the actual amount of contact, their great problem in the past, now available to them. They "made," he suggests, "no little show" of "cherishing" the increased freedom of access resulting from Kate's now living with her sister, but "made the show indeed in every way but the way of large use." The repetition of the metaphor both calls attention to their failure to seek increased

contact and communicates, through its reference to play-acting, the presence of a new and destructive element in their relationship: their mutual pretense to a shared enthusiasm which is not, in fact real. This failure to enjoy their new freedom also receives metaphoric emphasis through the reiteration of the same idea in a different metaphorical structure, the simple verb metaphor which describes this freedom as "of a purity as yet untasted." The unspoken, the untasted, the unused--all of these negative elements focus clearly on the absence of mutuality and the greater importance of what has been lost than what now exists in the relationship.

Three other VE metaphors used by the narrator work in less obvious ways to characterize their relationship. Using, on three different occasions and in three different ways, the almost totally submerged metaphoric content of the word "point," James underlines the sense of their relationship as having reached a virtual place of crisis where the truth itself is like a sharp-pointed instrument between them. Metaphors such as being "brought to the point," or "coming to the point" carry with them the sense that Densher and Kate have not only reached a critical phase in their relationship but also that they are faced with a kind of danger. Because "point" is a fairly common word and would not generally be perceived as metaphoric, although it actually is since the word denotes

either an actual mark or sharp end of something, neither of which is literally present, it is its repetition rather than any single occurrence which substantiates its deliberate use as metaphor. When a writer as capable of stylistic variation as James returns repeatedly to this particular wording in the brief space of nineteen pages of one chapter, it seems reasonable to assume that he does so for some purpose.[3]

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[3]It might be argued, of course, that this repetition reflects only an unconscious mannerism, a "verbal tic" of James's style. While this cannot be disproved without either a concordance or a broader sampling of James's prose, the evidence of the use of this metaphor in the other three chapters analyzed is supportive of the significance of its repeated use in VE metaphors in this chapter. It occurs only once in Chapter I, where Kate is described as having been "brought to the point" of going away "without sight of" her father (I, 3), and once in Chapter XXX, where Densher and Eugenio are described as having come close to "reaching a point" at which they were "equally weak" (II, 283). The word "point" is used three times in Chapter XV but only once metaphorically to underline a particular moment of crisis in the interaction between Milly and Kate: "It had been at this point, however, that Kate flickered highest" (I, 306). The other two uses are essentially non-metaphoric: "Kate confined her point" (I, 306) and Milly's recognition that Mrs. Lowder has returned to Milly's rooms "simply to make [a] point" (I, 309). The narrator's comment, in Chapter XXXVIII, that Kate was "already again occupied with a point of her own" is similarly non-metaphoric. While James does use this metaphor in other chapters to underline moments of crisis, its repetition in the sense of "coming to" or being "brought to" a "point" twice in narration and once in consciousness (pp. 254-255 in the above analysis) seems to reflect a deliberate use of the connotations of danger and fear associated with this particular metaphoric use of the word. The combination of this metaphor with the literal image of the "pale faces" shown by Densher and Kate is also a distinct repetition of a similar combination

The first of these three expanded metaphors is related, again, to the silence and failure of direct communication between Densher and Kate on any aspect of Densher's final experience with Milly in Venice. Speaking of Densher's recognition that his subsequent contact with Mrs. Stringham would probably be of interest to Kate, although he has not spoken to her about it, the narrator explains that Kate herself has also avoided the subject: "She had put him no question, no 'Don't you ever hear?'--so that he had not been brought to the point." The literal meaning of point here, of course, is a particular factor or element. Just prior to this use of the metaphor, Densher's correspondence with Mrs. Stringham is described, literally, as a "factor" (II, 424) in his present situation. The restatement of this literal factor as a metaphorical "point," a movement from the literal to the metaphoric characteristic of James, would probably, without any repetition, remain unnoticed or at the least be counted as a fairly neutral metaphor functioning as a variation on the previous statement. When this first use of the word is combined with its subsequent repetition,

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occurring in Chapter I when Kate is described, as she paces restless in her father's rooms, as "showing" herself "in the glass over the mantel, a face positively pale with the irritation that had brought her to the point of going away without sight of him [Mr. Croy]."

however, the metaphor becomes increasingly suggestive. From Densher's not having been "brought to the point," in these first pages of the chapter we move, some nine pages later, to a situation in which both Densher and Kate have "come to the point, really, that they showed each other pale faces." This movement parallels, of course, the progression from avoidance to direct confrontation and gradual disclosure of the danger--recognized intuitively by both Densher and Kate--of direct communication regarding Milly herself.

In between these two instances of the metaphor, moreover, the narrator uses it in yet another way and with a different meaning to emphasize the infrequency of meetings between the two and the implications of this frequency as in itself a sign of their defeat.

> It was not, however, that they didn't meet a little, none the less, in the southern quarter, to point, for their common benefit, the moral of their defeat.

Used here in the sense of marking for emphasis, but related to defeat and loss in the same way that their having "come to the point . . . that they showed each other pale faces" is related to a sense of danger and crisis, this additional repetition appears as more than merely fortuitous. The effect is certainly not striking, but there is a subtle insistence in the reiteration of this word in connection with literal references to fear and apprehension and defeat.

This particular metaphoric sequence may not be apprehended consciously by the reader, in the way that more obvious and powerful metaphors clearly are, but it does contribute to the impression of what is actually happening to Densher and Kate in their gradual approach to the final revelation of the truth of their situation. The very simplicity of the metaphor itself, its lack of richness and density, its oblique relation to the unnamed but terrible destructive process which Densher and Kate are undergoing are consistent with this process of gradual disclosure. The further reinforcement of this metaphor in the context of consciousness, where Densher describes their being "so damned civil" as an almost comic mockery of their former intimacy--"That had even, with the intimate, the familiar at the point to which they had brought them, a touch almost of the funny" --also supports this effect by underlining the absence of anything shared between them strong enough to counteract the forces now working against them. No longer in a garden or in the "grounds" surrounding the "temple" of marriage, as in the metaphorical images of Chapter III (I, 60, 67), Kate and Densher are, in a very real sense, at a barren point which becomes, as Kate's final words reveal, a virtual place and situation from which there is no turning back.

The second main function of the metaphors used by the narrator is to represent Kate's attitudes and

behavior. This use of the narrator's discourse for largely narrative and descriptive purposes is appropriate, of course, to this context. It is especially appropriate in this particular scene, however, and as suggested earlier, because Densher is almost wholly "taken up" with his sense of his own situation, his response to what has happened to him, and the effort required simply to face whatever decision Kate has made. If Kate is to have a strongly realized presence in this scene, it must be created through the narrator rather than through Densher.

Although the narrator's description of Kate does include one expanded verb metaphor, it primarily utilizes simple metaphoric types. His use of metaphors in relation to Kate is extremely interesting partly because it is restricted to simple verbs, nouns, and adjectives and because almost every metaphor he uses in relation to her repeats metaphors used in relation to Kate in the previous chapters analyzed. This extraordinary sameness in metaphoric presentation, combined with the simplicity of the metaphors themselves and their contrast to the elaborate and highly suggestive metaphors used by Densher in relation to Milly, operate in an extremely effective way to convey the essentially unchanged but somehow diminished nature of both her beauty and her capacity for action.

The similarity between the metaphors used in relation to Kate here and in the other chapters analyzed

is most readily apparent through a simple listing of metaphors applied to Kate in this chapter.

Simple verbs:	face took up flickered took met wound up
Simple nouns:	grasp flicker footing

In addition to the basic metaphors of "taking" and "meeting," so characteristic of her presentation and so often noted in the analysis of other chapters that they do not require documentation, there are additional repetitions which actually recall specific scenes. The two uses of "flicker," once as a verb and once as a noun, reiterate the metaphoric images of light and intensity used by the narrator to describe Kate during the crucial encounter with Milly in Chapter XV.

> It had been at this point, however, that Kate flickered highest. (I, 308)

> Kate had stopped before her, shining at her instantly with a softer brightness. (I, 308)

The lessening of the impression of vitality and intensity conveyed by the use of the same metaphoric word in Chapter XXXVIII is quite definite. Simple metaphoric types replace the expanded verb metaphors of the earlier chapter and the literal context contributes to and supports

the sense of the diminution of both her beauty and her strength.

> A faint smile for it--ever so small--
> had flickered in her face. . . .
>
> He saw . . . that she was prepared, and
> with this signal sign that she was too
> intelligent not to be, came a flicker
> of possibilities.

In contrast to the earlier use of "flicker" where the impression of Kate's intense vitality is conveyed by the intensifying effect of the adverb, "flickered highest," the subsequent uses emphasize the connotations of an unsteady or fleeting light. The second use of the word diminishes the sense of movement and life to an even greater degree through the use of flicker as a noun, and the genitive construction by which it is applied to the vague abstraction "of possibilities." The sense of Kate as somehow diminished in this final scene is consistent with the general impression we receive of her, of course, and recalls Densher's impression of her, during the earlier scene of Milly's party in Venice where she was described as, in comparison with Milly, "somehow--for Kate--wanting in lustre" (II, 236).

A less striking repetition of a metaphor previously used in relation to Kate does not involve exact verbal repetition but the use of the metaphoric image of where one's feet are placed to indicate the nature of a specific situation. In Chapter I, Kate described her attempt to

relate to her father through at least the "comic" if not the tragic aspects of their situation as a way of finding "a foothold for clinging to him" (I, 8). In Chapter XV, where her dominance and control of her situation with Milly were most vividly dramatized, she was perceived by Milly as carefully "picking her steps" (I, 302) through the dangers and intricacies of their encounter. The metaphor used in Chapter XXXVIII is, again, simpler in form, rendered much more static through its uses as a noun, and descriptive of her condition rather than her mode of action.

> She could make absences, on her present footing [her situation of living with her sister], without having too inordinately to account for them at home. . . .

The sense of "footing" here as a fixed situation is, again and as with the metaphoric images of light noted above, a reflection of a diminution of Kate's capacity for action and consistent with the sense of a general cessation of movement within the novel as a whole conveyed by this chapter. The metaphor is slight and isolated from the total context of the novel and viewed without reference to its previous uses, might well be counted as a relatively neutral metaphor. It is certainly not at all striking as it occurs. Combined with other metaphors suggesting a general lessening of action and the increasing sense of a constriction of possibilities for both Densher and Kate,

it is, however, a significant if not a dramatic detail of Kate's presentation. It also ties in, of course, with the highly significant and frequently repeated metaphors which represent all three major characters as related, in one degree or another, to some form of walking precariously near the edge of the abyss which has been associated with Milly from her first appearance in the novel.[4] During the early days of his stay in Venice, for example, Densher feels that he is

> walking, in short, on a high ridge, steep down on either side, where the properties--once he could face at all remaining there--reduced themselves to his keeping his head. It was Kate who had so perched him. (II, 192)

This idea of the precarious balance of Densher's situation is also repeated in this chapter, again in a diminished form and in a metaphor based on a homelier and less expansive image, in his perception of himself as "one of the objects," "swaying a little, aloft" in Kate's "poised basket." In the light of this pervasive metaphoric pattern, and the previous uses of the image of where one's feet are placed in the more dynamic expanded verb metaphors of the earlier chapters, the simple metaphor of Kate's

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[4]Jean Kimball discusses the use of this image in "The Abyss and The Wings of the Dove: The Image as Revelation," Nineteenth Century Fiction, 10 (1956), 281-300.

"present footing," with its literal reference to the reduced circumstances of her life with the Condrips, accurately reflects the constriction and stasis of her actual position. Again, as with so many metaphors in this final chapter, the very simplicity and lack of richness of implication in the metaphor itself mirrors the stark finality and fixed nature of Kate's imprisonment in the situation she has tried so desperately to escape.

The narrator's account of Kate in this chapter does recognize her continuing capacity for life, her ability to "face" and "take" and "meet" her situation. His sympathy and respect for her also emerge in the metaphor describing her response to Densher's disapproval regarding the broken seal of the letter from Milly's lawyers--"She took it with the mere brave blink with which a patient of courage signifies to the exploring medical hand that the tender place is touched." But his total representation of Kate clearly underlines even more strongly, in the various ways suggested, the lessening of her beauty, vitality, and power.

James also implies, through the repetition of particular metaphoric words applied to both Kate and Mrs. Lowder in this chapter, a kind of similarity between the two women which operates, as these final pages are read, to provide some sense of what Kate may ultimately become as a result of her denial of Densher and their

relationship. Mrs. Lowder represents, in effect, the world which Kate has chosen and her brief appearance in the context of this last encounter between Densher and Kate seems designed more to reflect this world and suggest Kate's commitment to the values and way of life of Lancaster Gate than for any other purpose.

The similarity between the two women, which has been suggested earlier in the novel through images such as the panther, to which Kate is compared (I, 308) and the representation of Mrs. Lowder as a "lioness" (I, 33-34), emerges here through a more subtle kind of metaphoric similarity and repetition. Two factors are involved: (1) a passage of dialogue representing Mrs. Lowder's conversation with Densher, which repeats the metaphors of "taking" associated with Kate and reflects in its tone the arrogance and brutality of the world which Kate has chosen, and (2) the repetition of the metaphor "to wind up" associated with Mrs. Lowder's control of Kate's situation in Chapter I,[5] and used by the narrator in reference to both Mrs. Lowder and Kate in this chapter.

The passage of dialogue occurs early in the chapter and has the effect of suggesting, even within its

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[5]See pp. 110-111 in the analysis of Chapter I for a discussion of the use of this metaphor.

brief compass, a kind of terrible display of the power and easy confidence in her own ability to manipulate others so characteristic of the "lioness of Lancaster Gate."

> "It's [staying at the Condrips] her idea," Mrs. Lowder had there said to him as if she really despised ideas--which she didn't: "and I've taken up with my own, which is to give her, till she has had enough of it, her head. She has had enough of it--she had that soon enough; but as she's as proud as the deuce she'll come back when she has found some reason--having nothing in common with her disgust--of which she can make a show. She calls it her holiday, which she's spending in her own way--the holiday to which, once a year or so, as she says, the very maids in the scullery have a right. So we're taking it on that basis. But we shall not soon, I think, take another of the same sort. Besides, she's quite decent; she comes often--whenever I make her a sign; and she has been good, on the whole, this year or two, so that, to be decent myself, I don't complain. She has really been, poor dear, very much what one had hoped; though I needn't, you know," Aunt Maud wound up, "tell you, after all, you clever creature, what that was." (II, 422-423)

The insistent repetition of taking and having, the arrogance, the basic inhumanity evident in the animal image of "giving Kate her head," are like an affirmation, almost frightening in its ease of assertion, of the invincible power of the Mrs. Lowders of this world. And yet Kate has, we feel and know through her actions, accepted this world; her aunt's view of her is essentially accurate. They are, in some final and irreducible way, the same.

In conjunction with both the tone and content of this passage, the narrator's final metaphoric reference to Mrs. Lowder which concludes this speech, "Aunt Maud wound up," returns, through this simple repetition, to Kate's situation in the opening chapter where this metaphor was developed, in an exchange between Kate and her father, and explicitly applied to Mrs. Lowder's effect on and control of Kate. It was Mrs. Lowder's "condition," her demand that Kate break off her relationship with her father, that was described there, by Kate, as "what has wound me up" (I, 16). Through its connotations of mechanism and the presentation of Mrs. Lowder as the immediate agent of Kate's state of tension and unhappiness, the metaphor became there a device for identifying those characters who do, in fact, control and manipulate. This function of the metaphor was reinforced by its use, in relation to Mr. Croy and with reference to his control of Kate, in the same chapter. The same effect is created in this final chapter by the application of the same metaphor to both Mrs. Lowder and Kate. The narrator describes Kate, in the closing lines of the scene, as having "gravely wound up" her last words on the subject of Milly through the image of the dove's outstretched wings.

> "I used to call her, in my stupidity--
> for want of anything better--a dove.
> Well she stretched out her wings, and
> it was to that they reached. They

> cover us." "They cover us," Densher said. "That's what I give you," Kate gravely wound up. "That's what I've done for you." (II, 438)

Again, the metaphor is slight as it occurs in context but it acts, through its use elsewhere in the novel and its particular placement here as a specific repetition of a metaphor applied to Mrs. Lowder in this same chapter, to underline the similarity between the two women.

In addition to this parallel use of the same metaphor in these two critical chapters, the actions represented in these two scenes are remarkably similar. In the same way that Kate initially offered to choose her relationship with her father at the cost of the possible wealth and position to be derived from her connection with Lancaster Gate, Densher has offered his relationship to Kate at a similar cost. As Kate says, "You'll marry me without the money; you won't marry me with it" (II, 438). Kate here, as her father did earlier, refuses the offer and by this refusal announces her commitment and final choice of Mrs. Lowder's world. She has, in effect, assumed her father's role and taken her place with those who have accepted the values of the marketplace over the more human values of a relationship based on emotional and personal integrity.

Much of what has been said about the narrator's use of metaphor in this chapter might be construed as an

effort to "read into" relatively simple figures a greater degree of significance and implication than is actually present. It is important to recognize, I think, that the very subtlety, the quality of a kind of submerged significance or latent connection between these metaphors and other similar metaphors throughout the novel constitutes an aspect of James's style. It would be a critical error to insist than any one of these metaphors is highly significant. It is a cricial oversight not to recognize that the accumulation and repetition of so many of these figures are a significant contribution to the general impression of characters and events created in the novel. That the metaphors are so embedded, so interwoven in the verbal texture of the prose that it requires no little effort to identify and isolate them from the more literal elements of the prose, and yet that they do manifest a high degree of coherence and interrelatedness when they are "uncovered," is perhaps the most important thing which can be said about them. They might well have been slight and unrelated, neutral, or relatively limited--as some in fact are--to their immediate context. Most, however, are related and the degree and nature of their interaction, through repetition, accumulation, and direct reference to central thematic issues in the novel, such as the manipulation of one individual by another, cannot be viewed as merely fortuitous. Each metaphor, however slight, was

chosen in preference to literal statement. And the coherence in James's use of metaphor must come from somewhere, from either the deliberate working of his craft or the coherence of his total perception of the novel. It scarcely matters which. The coherence is there. Even metaphors which do not emerge as functioning toward a particular effect in this chapter, as reiterating a particular point, such as the importance of the "unspoken" between Densher and Kate, or repeating previous metaphors such as those so frequently used in relation to Kate, rarely appear--on analysis--as totally unrelated to either important issues or scenes in the novel as a whole. Within even the limited context of the narrator's discourse, there are at least three metaphors which recall the life:sea analogy which operates so pervasively throughout the novel,[6] two which reiterate the symbolic significance of

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[6] 1. "Densher's act on receipt of the document in question--an act as to which, and the bearings of which, his resolve, had had time to mature. . . ."

2. "There had been a moment when it seemed possible that Mrs. Stringham, returning to America under convoy, would pause in London on her way and be housed with her old friend . . ."

3. "Another phase . . . of which the steadily rising tide left Mrs. Lowder, for his desire, quite high and dry."

"the air" as it has been associated with Milly and the dove image,[7] and one which constitutes a direct verbal echo of the concept of living on that "margin"[8] which Densher sensed, as having been obliterated for Milly after Lord Mark's final visit to Venice.

In addition to this "total relevance" of a high percentage of metaphors in the narrator's discourse, James also uses metaphor in a highly sophisticated way in this context to reinforce, by the very simplicity and plain language of the figures themselves, a bareness comparable in a way to the bareness of Wordsworth's language in the "Lucy Poems," the starkness of the situation the narrator is describing.

In general, then, the narrator's use of metaphor in this chapter is more extensive than in other chapters but largely restricted to the repetition of previous metaphors, composed mostly of simpler metaphoric types, and focused primarily on the negative aspects of the

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[7] 1. ". . . an eminent American legal firm, a firm of whose high character he had become conscious in New York as of a thing in the air itself . . ."

2. "He continued steady now; a kind of ease--in the presence, as in the air, of something he couldn't yet have named--had come to him."

[8] "She could make absences . . . without having too inordinately to account for them at home--which was exactly what, for the first time, gave them an appreciable margin.

relationship between Densher and Kate and the sense of some diminution in both Kate's beauty and vitality. The effect of the metaphors used in this context is similar to that created in dialogue in this chapter but in sharp contrast to the use of highly suggestive and expanded metaphors in the representation of Densher's consciousness.

The Representation of Consciousness

The major quantitative difference between the use of metaphor in the representation of consciousness in Chapter XXXVIII and Chapter I is the greater incidence of expanded noun metaphors. Previously dominated by expanded verb metaphors, this context has a somewhat different character in this chapter because of its greater use of expanded nouns than expanded verbs. This metaphoric type also occurs more often here than in this same context in all chapters analyzed, including Chapter XXX which is largely devoted to the representation of consciousness.

Expanded Noun Metaphors		Expanded Verb Metaphors	
I:	3	I:	9
XV:	6	XV:	17
XXX:	10	XXX:	25
XXXVIII:	11	XXXVIII:	7

The primary reason for this variation seems to be the emphasis placed in this chapter on Densher's exploration of the quality and nature of his feelings and the

general cessation of movement within the novel as a whole. Metaphoric emphasis is applied not so much to the actual movement of thought itself, as in earlier uses of verbs such as "tasting," "meeting," "being in a current," "surrendering," "piecing together," and "turning," but to relatively static perceptions such as Densher's awareness of the nature of his "connection" with Mrs. Stringham and the metaphoric images of the "maimed child," the "priceless pearl," and the "faint, far wail" which emerge to characterize his memory of Milly. The process of thought as it is rendered here is a gradual process of disclosure, based on Densher's perceptions of the nature of various elements in his situation, in which the perceptions themselves are given primary importance.

In an interesting contrast between the two modes of consciousness and narration, the former context uses more expanded types and the narrator's discourse more simple types.[9]

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[9]This reflects a general tendency on James's part which becomes clear when the other three chapters analyzed are also compared on this point.

Chapter		Narration	Consciousness
I	Simple types:	7 + 11 NS + VS = 18	1 + 3 NS + VS = 4
	Expanded types:	4 + 3 + 2 NE + VE + Pers = 9	3 + 9 + 2 NE + VE + Pers = 14

	Narration	Consciousness
Simple types:	8 + 14 NS + VS = 22	6 + 1 NS + VS = 7
Expanded types:	3 + 8 + 2 NE + VE + Pers = 13	11 + 7 + 2 NE + VE + Pers = 20

The interesting thing about this comparison is that the increase in one context is not simply an increase there but more or less balanced by a complementary increase, of a different kind, in the other context. While the different contexts are not necessarily identified by the use of specific types, they do seem to be characterized by this general tendency to use more complex metaphoric structures in consciousness and simpler structures in narration.

One reason for this difference, the greater complexity of the actual process of thought as opposed to the more simplistic kind of action described in narration, was suggested in the analysis of Chapter I. A second and

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Chapter		Narration	Consciousness
XV	Simple types:	3 + 6 NS + VS = 9	2 + 5 NS + VS = 7
	Expanded types:	6 + 11 + 1 NE + VE + Pers = 18	6 + 17 + 1 NE + VE + Pers = 24
XXX	Simple types:	6 + 8 NS + VS = 14	13 + 16 NS + VS = 29
	Expanded types:	4 + 3 + 0 NE + VE + Pers = 7	10 + 25 + 3 NE + VE + Pers = 38

perhaps more important reason, recognized by James himself and long noted in Jamesian criticism, is his basic commitment to the individual's response to events rather than to the events themselves as the primary subject of his fiction. His tendency to render the internal mental and emotional responses of his characters in somewhat more elaborate and well-developed metaphors than those used in narration emerges, through the analysis of metaphorical placement, as both an expression of this commitment and at least one method by which this emphasis is created.

In the representation of consciousness in Chapter XXXVIII, the tendency to use more expanded metaphorical types in this mode of discourse is rather striking. Of the total of 30 metaphors used, only 7 (6 NS and 1 VS) can be classified as simple. Even the adjective metaphors, which are as a rule unexpanded, are all developed beyond the single adjective on which each metaphor is based.

The primary functions of the remaining 23 metaphors which, in their expanded form, particularly emphasize the subjects to which they are applied, are to present and characterize Densher's felt response to his immediate situation, his perception of Kate, and his memory of Milly. In general, these metaphors operate as ways of concretizing and communicating Densher's perception of those elements in his situation which cannot be described

in literal terms because they are not fully apprehended on the level of rational thought but merely sensed as qualities of thought and feeling. They emerge in his consciousness as emotional rather than intellectual perceptions which come very close to being insights, through their formulation in metaphoric terms, but do not quite reach the level of full awareness. Literal references to the "queerness" of the perceptions, the use of general and vague terms such as "something," or Densher's own recognition that he cannot yet "name" the particular element with which he is confronted, support this sense of his lack of full comprehension.

This placement of metaphoric insights within the general context of a recognized lack of full comprehension on the part of the recording consciousness helps to create the specific character of the representation of consciousness in this chapter. The kind of mental activity suggested is more a passive responding to what emerges in the mind itself, a contemplating of the nature and quality of feelings and thoughts which arise almost spontaneously, than an active interaction between the mind and the external world or a directed process of rational thought.

Two aspects of Densher's immediate situation receive particular metaphoric emphasis in perceptions which are directly related to himself rather than to Kate or Milly: the question of his honesty or "straightness,"

and his strangely altered sense of time. In terms of his emotional life, Densher has reached in this chapter a kind of "still point" where he is suspended between past and present. The crucial question of his lack of honesty with both Milly and himself in the past, and his present and intense need to maintain his sense of personal integrity, combine with his awareness that the passage of time must lead to full disclosure. Time is measured, therefore, not in the ordinary chronological sense but in the more subjective sense of its relation to this disclosure. The actual time required to come to terms with the "unspoken" between Kate and himself is of much less significance, comparatively speaking, than his sense of moving emotionally toward the consequences of full honesty. At the same time, Densher is aware that the feelings for Milly which have rendered anything less than full honesty impossible are also subject to time. His virtual state of suspension, his waiting for the final resolution of the situation with Kate and his holding on to the memory of Milly which is literally forcing this resolution, is a perilous one which can end only in loss. This state of suspension, with the beauty and intensity of his memory of Milly and the possibility of a relationship with Kate still before him, is the best, however, that Densher can ever have. Honesty and time both threaten, as he intuitively recognizes, this present and protected state.

The crucial question of Densher's honesty emerges in his consciousness early in the chapter through the "vivid mental image" in which he recognizes his relationship with Mrs. Stringham as the "one connection in which he wasn't straight."

> He had in fact for this connection a vivid mental image--he saw it as a small emergent rock in the waste of waters, the bottomless grey expanse of straightness.

Through this image, Densher attempts to relate his present commitment to his sense of "straightness" to his desire to retain Mrs. Stringham's sympathetic view of his behavior in Venice. He does not understand why, in view of his present attitude, he is so reluctant to give up her good opinion even though he knows that it does not accord with the actual truth of his betrayal of Milly. He returns to this image some twelve lines after its introduction with an acute sense of the "queerness" of his not wanting to give up the "protection" of Mrs. Stringham's approval.

> It was queer enough that on his emergent rock, clinging to it and to Susan Shepherd, he should figure himself as hidden from view. That represented, no doubt, his belief in her power, or in her delicate disposition, to protect him.

The protection Densher needs at this point is partly protection from himself. The metaphor itself figures for us, as it does for Densher, his attempt to hold on to the pretense of the past and accommodate it to the realities of

the present. It expresses, in effect, Densher's reluctance to confront fully what has happened and communicates the nature and process of thought itself as a gradual emergence of intuitions and sometimes bewildering perceptions which only gradually fall into place.

The lack of full comprehension suggested in both the literal context of this metaphor, "It was queer enough," and the strangeness of the metaphor itself with its odd combination of the vivid image of the emergent rock and the concrete but still somewhat abstract "bottomless grey expanse of straightness" is emphasized in other metaphors related to Densher's honesty. His fear of full disclosure, expressed in his desire to remain "hidden from view" in the second metaphor related to Mrs. Stringham, is represented, in additional metaphors, as a fear of public exposure. But it is actually and more nearly a fear of the exposure of what he and Kate have done as an admitted reality within their relationship. In a sequence of four closely linked metaphors, utilizing two adjectives, one expanded noun, and one expanded verb, in that order, Densher moves from a somewhat vague apprehension of this fear to the recognition of their mutual need to escape the dark presence of the unspoken knowledge shared between them. This movement from the perception of an unnamed quality of feeling to a fully articulated need and impulse toward action mirrors the mental process by which an

intuition can initiate a movement toward more conscious recognition.

> There was something [1] deep within him that he had absolutely shown to no one--to the companion of these walks in particular not a bit more than he could help; but he was haunted, under its shadow, with a dire apprehension of publicity . . . it was as if his act, so deeply associated with her and never to be recalled nor recovered, was [2] abroad on the winds of the world. His honesty, as he viewed it, with Kate, was the very [3] element of that menace: to the degree that he saw at moments, as to their final impulse or their final remedy, the need [4] to bury in the dark blindness of each other's arms the knowledge of each other that they couldn't undo. (II, 424-425)

The progression here uses the by now familiar device of the repetition of the same idea in different metaphoric structures, but includes as well as movement toward an increasing clarity of perception, from "something deep within" to "knowledge." The progression is also from internal to external, from the relatively motionless "haunted" to the related but more intense and active verb "to bury," and from the individual "shadow" to the mutually shared "darkness" between.

Densher's involvement in a process of gradual disclosure is not only implied in the actual progression and nature of these metaphors, but also directly stated and intensified by his acute perception of the passage and transforming power of time. Caught up in the intense

reality of his subjective life--her cherishes the "stillness" and privacy of his rooms and perceives the external world, "the sounds of life . . . comparatively coarse and harsh" (II, 430) as separate and apart from this inner life--he is aware that his sense of time is strange and distorted. In an intense period of waiting which would ordinarily emphasize the slowness of time, he feels his sense of chronological time displaced by an inner and more rapid sense of movement toward some undisclosed end which "troubles" him by the quick "pace" of its approach.

> He felt the lapse of the weeks, before the day of Kate's mounting his stairs almost swingingly rapid. They contained for him the contradiction that, whereas periods of waiting are supposed in general to keep the time slow, it was the wait, actually, that made the pace trouble him.

The use of the adverbial metaphor "swingingly" gives us the quality of feeling attached to Densher's perception of time while the actual time involved is conveyed, significantly, by the literal portion of this passage.

Densher is also aware of time in terms of various phases in his emotional reaction to his experience even though, as with his perception of the "something deep within him" he does not fully comprehend and cannot precisely name these phases. Early in the chapter he articulates this awareness and underlines, through the device of personification, his sense of this process as something

which is happening to him in the form of a sequence of presences, strongly realized though not fully understood.

> Another phase had taken its place, which he would have been painfully at a loss as yet to name or otherwise set on its feet. . . .

The particular metaphoric construction used here, "set on its feet," is a subtle but definite allusion to the image of a very young child, an image later repeated in Densher's perception of his memory of Milly as a "maimed child" which he, as a father, "baffled and tender . . . handles." Both images are consonant with the characterization of Densher's present experience as a process in which perceptions, images, and insights are generated within his consciousness rather than created in response to the external world. There is also, in addition to the actual presence of this process as underlined by metaphor, a kind of emotional validity in its movement, a sense that a kind of truth is emerging here, untouched by any overt intellectualizing or rationalizing, which is directly antithetical to the rational manipulation of self and others expressed in Mrs. Lowder's speech, quoted earlier.

In addition to these allusions to Densher's sense of time, two additional metaphors concretize his acute awareness of the connection between time and the loss of some rare quality in the thoughts and emotions now present to him.

> He was aware of how, while the days melted, something rare went with them. This something was only a thought, but a thought precisely of that freshness and delicacy that made the precious, of whatever sort, most subject to the hunger of time.

Apart from its role of marking for emphasis, of underlining specific aspects of Densher's situation, metaphor is used here to render his felt response as more acutely realized than the actual facts of his situation. The capacity of personifications to convey vivid life, to create an impression that what is being described has an immediacy and intensity of presence essentially dramatic in its effect, is obvious in the poignancy and beauty of the metaphor "the hunger of time." Endowed as this figure is with all the connotations of its frequent appearance in the sonnets of Shakespeare, it appears here as almost an elemental perception, by Densher, of the realities of the human condition. It is as if his experience with Milly, as it is beginning to develop and grow in his consciousness, has put him in touch with a level of thought and feeling that renders the concerns of Lancaster Gate irrelevant and empty superficialities.

The encounter between the world of Lancaster Gate with its concern for surfaces and appearances and this more elemental and interior world with which Densher is concerned occurs finally in the actual meeting between Densher and Kate. While this meeting is represented

primarily through dialogue, in which Kate's presence is created through her direct speech, Densher's perceptions of her in the weeks leading up to this final encounter provide some indication of his sense of the difference in their relationship and the distance between them. His attitude toward Kate as she appeared during this time is marked by a degree of objectivity and detachment which is in sharp contrast to his previous submission to both Kate herself and the strength of his feeling for her. The metaphors he uses in relation to her seem to place her in a world remote from his own and characterized by its capacity to live by "the superficial."

Densher is aware that the impression Kate has given him is "of a contact multitudinous as only the superficial can be" and the only allusion he makes to her beauty is a reference to her "softness" which is immediately qualified by its comparison to a "fine velvet, meant to fold thick but stretched a little thin." He generalizes the nature of their infrequent meetings metaphorically as a "pursuit of the irrelevant" which they concealed by the "charm of their manner." All of these allusions to the superficial, the finely textured surface, the irrelevant, and the "charm of their manner" recall the world of society which is opposed, metaphorically, to the world of the self of which Densher is most intensely aware. These allusions, combined with the simile Densher uses when he feels that

he is relating to Kate very much as he would if he were sitting "next to her at dinner" and his description of her as a "creature," a word used some few pages earlier by Mrs. Lowder in reference to Densher himself, work to convey the impression of Kate as much more clearly of this world than of the world in which Densher now lives. His final image of her, before they actually begin the dialogue of their last meeting--and there is both a note of the pathetic and ironic in this--is an image of the marketplace. Recalling his impression of her as they separated after one of their walks, he envisions her as carrying a basket in which he himself figures "as one of the objects."

> He watched her, when she went her way, with the vision of what she thus a little stiffly carried . . . He in truth, in his own person, might at these moments have been swaying a little, aloft, as one of the objects in her poised basket.

The representation of Kate through this homely image, which recalls Lionel Croy's use of the noun-cliché, "It's the basket with all my eggs," in Chapter I to describe his hope for personal gain through Kate's relationship with Mrs. Lowder, diminishes her through its connotation of a domestic doing the weekly marketing at the same time that it reiterates, quite literally, the view of people as objects so characteristic of the English society represented in the novel. That Densher sees Kate in this way

and his relationship with her in terms of her possessing him as one of a collection of "objects" indicates his awareness of the difference between their positions, relative to the relationship, and her alliance with the marketplace world.

The radical difference between the metaphors Densher uses in relation to Kate, of which the last quoted is the most fully expanded, and those used in relation to Milly is one of the most effective ways in which the change in the quality of his emotional response to both women is represented. Where the metaphors applied to Kate generally suggest his sense of her as removed and distant, as an altogether separate figure to whom he relates only through a kind of surface contact, those applied to Milly create a vivid impression of Densher's memory of her as centered deep within his consciousness and intimately related to Densher himself. In three metaphors which occur together in the relatively short space of 33 lines, and utilize the distinct images of the "maimed child," the "priceless pearl," and the "faint, far wail," Densher contemplates the continuing presence and effect of Milly on his life.

The first image of the "maimed child" strongly emphasizes the sense of intimacy between Densher and his memory of the dead girl. "Keeping" this memory in the cherished stillness and privacy of his rooms, leaving it

there, and returning "home again the sooner for the certainty of finding it there," he relates to his awareness of Milly with the tenderness and gentleness of a father to his child.

> The thought was all his own, and his intimate companion was the last person he might have shared it with. He kept it back like a favourite pang; left it behind him, so to say, when he went out, but came home again the sooner for the certainty of finding it there. Then he took it out of its sacred corner and its soft wrappings; he undid them one by one, handling them, handling it, as a father, baffled and tender, might handle a maimed child. But so it was before him--in his dread of who else might see it.

The "handling" here, reiterated three times, is in sharp contrast to the sense of "contact multitudinous, as only the superficial can be" which he has felt in his relationship with Kate. This sense of intimacy is expressed again in the last of the three metaphors in which the loss of the "turn" Milly would have given her act in her letter to Densher destroyed by Kate is described as the "sacrifice of something sentient and throbbing, something that, for the spiritual ear, might have been audible as a faint, far wail." It is this sound which Densher "cherishes" as he cherished the "maimed child." And he seeks and guards the "stillness" of his rooms in order that this sound "might prevail there till the inevitable sounds of life, once more, comparatively coarse and harsh, should smother and deaden it. . . ."

Densher's tender protectiveness toward this new conception of Milly conveyed by these metaphors is also combined with an intense awareness of her value. The second of the three metaphors, in which he compares the loss of the "turn" Milly would have given her act as "a revelation the loss of which was like the sight of a priceless pearl cast before his eyes--his pledge given not to save it--into the fathomless sea," emphasizes this value as of a clearly religious nature. The biblical allusion to the kingdom of heaven as the "pearl of great price" (Matthew 13:45) and the literary tradition in which Christ himself is represented by the image of the pearl[10] are among the more active connotations of this metaphor. Somewhat more general but similarly religious associations are given the other two metaphors. The "maimed child" is kept in a "sacred corner," and the "faint, far wail" results from the "sacrifice of something sentient and throbbing" and is kept audible in the "sacred hush" maintained in order that the cherished sound might "prevail" as long as possible.

The rich suggestiveness of these metaphors, their high degree of elaboration, and their involvement

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[10]"Perle," Dictionnaire d'Archéologie Chrétienne et de Liturgie, ed. Fernand Cabrol and Henri Leclercq, XIV, Pt. 1 (Paris, 1939), 379.

with the most intense emotions experienced by Densher prior to his last meeting with Kate, work together to render Milly's memory a more strongly realized presence, to Densher's consciousness, than Kate herself. Their religious connotations in particular combine, on the level of content, with their expanded form to suggest not only the strength of this presence but the spiritual value which Densher has come to recognize in Milly herself. The two women virtually represent, in his mind, two different worlds and his choice and preference, which Kate recognizes when she says, "Her memory's your love. You want no other," are clearly reflected in the difference in content and form between the metaphors used to convey his response to both women.

Functioning as they do to convey both this response and his feelings about himself, particularly in regard to the crucial issue of his honesty and his apprehension of the effect of time on his present situation, the metaphors used in consciousness communicate to the reader essential elements in the change that has occurred in Densher since his return from Venice. No longer characterized by his submission to Kate's control, his impatience, and the moral obtuseness of his perception of his relationship with Milly, Densher is represented here as experiencing a fundamental return to the self as a determiner of values and behavior. He is operating,

appropriately, on the level of feeling rather than logic and his passivity here is an openness to what will emerge from the situation itself totally unlike the willed and designed passivity so clearly marked in Chapter XXX. The complexity of his thinking, the element of bewilderment, the dominance of the internal over the external represent a kind of initiation into a maturity of vision which has a high degree of verisimilitude. We recognize, as it were, the condition of life represented as a kind of suspension between past and present, between the things we can and cannot do which have reference not to logic or received ethical standards but to what is tolerable to our sense of self, and as a waiting for the decisive actions of others to determine how and where they will be in relation to ourselves.

This use of metaphor in the context of consciousness to establish both the quality of the mental process represented and the crucial elements of a character's response to his situation provides the internal aspects of the recorded experience. The more external aspects of the characters' behavior and attitudes, which contribute to a more complete impression of the nature of both characters and events, are presented in dialogue.

Dialogue

The rich suggestiveness and generally expanded form of the metaphors used in the representation of consciousness in this chapter are in sharp contrast to the generally simplistic form of those used in dialogue. While the actual number of metaphors used is identical, 30 in each context, the use of simple versus expanded forms is almost exactly opposite.

	Dialogue	Consciousness
Simple types:	6 + 12 NS + VS = 18	6 + 1 NS + VS = 7
Expanded types:	1 + 4 + 0 NE + VE + Pers = 5	11 + 7 + 2 NE + VE + Pers = 20

Except for the one expanded noun metaphor in which Kate returns to the image of the dove for the last time, with specific reference to the outstretched wings which now "cover" them, all of the metaphors used in the actual exchange of dialogue between Densher and Kate are simple noun, verb, or unexpanded adjective metaphors. Of the four expanded verb metaphors which occur in the entire context of dialogue, two are used in Mrs. Lowder's speech as it is reproduced in Densher's memory, one in a sentence of indirect dialogue recorded as a comment Densher remembers having made to Kate but not given in its immediate

context, and one in the unusual form of a statement, placed in quotation marks, which represents what Kate seems to be saying to Densher in the "look with which, each time, she bade him goodbye" (II, 428).

The extreme simplicity of the metaphors used in the actual conversation between Densher and Kate seems to reflect the generally subdued quality of their interaction. Their relationship has been characterized, as suggested earlier, by their avoidance of any reference to Milly and the general superficiality of their interaction. In this final scene, both Densher and Kate are cautious, apprehensive, and tentative in their approach to one another. Their statements are, in general, simply phrased and their words carefully chosen. The kind of personal force which is expressed in strong and vivid metaphoric language, exemplified in Lionel Croy's direct speech in Chapter I and Kate's conversation with Milly in Chapter XV, seems inappropriate here since each character is more concerned with discovering the intentions and decisions which have been reached by the other than with imposing his or her will on both the other character and the direction of the conversation.

Densher and Kate have also reached, in the final pages of the novel in which this conversation occurs, a level of direct confrontation where the truth, when it is finally spoken, has in itself a kind of terrible simplicity. In the face of what each is actually prepared and willing

to do, Densher will not marry Kate with the money and she will not marry him without it, complexities and nuances of thought and feeling fall away before the stark reality of these two alternatives. The conversation is itself a disclosure of the irreconcilable nature of their independent decisions. Although these decisions emerge with a deliberate slowness which reflects their mutual reluctance to face the truth, there is, between them, no issue more complex than what each is willing to do. The metaphoric content of their conversation is consistent, therefore, in both form and substance, with the subdued nature of their verbal interaction and the construction of possibilities open to them.

In addition to its simplicity, the dialogue in this chapter is marked by an unusual degree of balance in terms of the number and types of metaphors used by Densher and Kate. Each character uses 12 metaphors with an almost identical distribution of the different types.

	Densher	Kate
VS:	6	6
NS:	2	2
Verb Cliché:	2	1
VE:	1	1
Adj:	1	1
NE:	0	1

This similarity in number and distribution of types is a distinct variation from Chapters I and XV in which metaphor

was used primarily by one of the two characters engaged in the conversations represented in these chapters.

Chapter I		Chapter XV	
Lionel Croy:	25	Kate:	19
Kate:	9	Milly:	4

This distribution was directly related, as suggested in the analysis of these chapters, to the fact that the character who used the greater number of metaphors was also the character who both controlled the direction of the conversation and determined the degree and quality of emotional interaction. The dominant personality introduced and created, in effect, the emotionally charged issues to which the more passive character could only respond. In the final scene between Densher and Kate in Chapter XXXVIII, on the other hand, the two characters involved have achieved a more equal status and capacity for controlling the emotional dynamics of the situation represented.

This balance in Densher and Kate's use of metaphor in this closing scene is closely related, of course, to their general tendency to exchange both the metaphoric and literal terms which gradually define their independent positions. The rather marked use of this basic pattern of rhetorical repetition is illustrated in the following

examples[11] and culminates in the threefold repetition of the phrase "as we were" which concludes the novel.

> "You won't, I suppose you mean, touch the money."
> "I won't touch the money." (II, 435)
>
> "It's very good of you, my dear," she nervously laughed, "to put me so thoroughly up to it."
> "I put you up to nothing." (II, 435)
>
> "It seems to me in your place--"
> "Ah," he couldn't help from breaking in, "what do you know of my place?" (II, 436)
>
> "I shall know how to escape that [formal publication of Milly's bequest]"
> . . . . . .
> "Your desire is to escape everything?" (II, 437)
>
> "They cover us."
> "They cover us," Densher said. (II, 438)
>
> "Precisely--so that I must choose."
> "You must choose." (II, 439)
>
> "I'll marry you, mind you, in an hour."
> "As we were?"
> "As we were."
> But she turned to the door, and her head shake was now the end. "We shall never be again as we were!" (II, 439)

This general rhetorical pattern contributes to the balance in number and types of metaphors used by both characters, since a metaphor used by one is taken up and repeated by

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[11] There are a total of 23 such repetitions in the last eight pages of the novel of which 17 are of literal and 6 of metaphoric words.

the other, but does not wholly account for this balance. When all the metaphors used by the characters are compared in terms of who actually introduces the metaphor, the number and types are still remarkably similar.

Introduced by Densher	Introduced by Kate
1. haunt (VS)	1. measure (VS)
2. "have" (VS)	2. touch (VS) (repeated twice)
3. escape (VS) (repeated once)	3. give (VS)
4. lose (VS)	4. died (VS)
5. surrender (NS)	5. put up to (VC) (repeated once)
6. tying his hands (VC)	6. place (NS) (repeated twice)
7. cut the ground (VE)	7. don't touch (VE)
8. inviolate (Adj.)	8. blindly (Adj.)
	9. dove . . . cover (NE) (repeated once)

That Kate does introduce 4 out of the 5 metaphors which are exchanged (noted above as repeated metaphors) does suggest her continuing though diminished control of the relationship. Her control is not so much of Densher, however, as it is of her own choice to refuse the relationship on the terms he has offered.

The general balance in the metaphoric emphasis given the direct speech of both Densher and Kate is one of several factors which contribute to the sense that their conversation is not so much a spontaneous exchange of thoughts and feelings as an almost clinical analysis of a recognized defeat. It is a formulation in language of the terms of this defeat which each already intuitively

knows. Both characters contribute, in equal measure, and in a highly stylized pattern involving the repetition of questions and answers and simple declarative statements, the exact nature of the decisions and attitudes which have determined their emotional separation and the impossibility of any further intimacy between them.

The actual content of the metaphors also contributes to this effect. They are not only simple in form but also simple in terms of the plainness of the actual words used. Metaphors of giving and having, touching and losing, or escaping and surrendering, which can be given dramatic impact by the context in which they appear, occur here with a peculiar lack of resonance or implication. While they are not neutral metaphors, in the sense that they do more than function as variations on literal statements--some do recall thematic patterns within the novel--they move in general toward the level of literal statement and their metaphoric potential is subdued rather than exploited. The word "touch" is applied not to emotional contact, as in Densher's earlier assertion that it was not he who had "touched" Milly on the day she suffered the brutal assault of Lord Mark's "news" (II, 288), but to the more literal contact with the money Milly has left to Densher. The word "surrender," which has occurred frequently in the novel as an allusion to the characterization of English society as a battlefield, is here

introduced as a metaphor but immediately reduced, when it is repeated, to its literal meaning.

> Kate: "There's but one thing that can save you from my choice."
>
> Densher: "From your choice of my surrender to you?"
>
> Kate: "Yes,"--and she gave a nod at the long envelope on the table--"Your surrender of that." (II, 439)

This diminished use of the metaphoric potential of the words themselves suggests that the language which has carried so much weight of implication, which has in fact created the dramatic incidents of the novel--the lies which have been told, Milly's role as a dove, the disclosure of her deception by Lord Mark--no longer has the power to alter or mask the realities of the situation.

In addition to this simplicity of form and reduction in connotative value, the metaphors used in this final conversation do not interact or work together in any coherent way to create either a dramatic effect, as in the metaphors contributing to the sense of Densher's suspension in a situation liable to imminent collapse in Chapter XXX, or a convergence of implications into a single meaning, as in the metaphors contrasting Kate's active and Milly's more passive nature in Chapter XV. With the exception of the two expanded metaphors used by Kate, which recall the antithesis between the dove and the monstrous in English society, and only one of which

occurs in the actual conversation, the metaphors used here generally operate as unrelated verbal items. They are interspaced rather sparingly[12] throughout the dialogue as separate points of emphasis, marking various elements in the situation between the two characters--Densher's refusal to "touch" the money, his desire to "escape" public notice of the bequest, Kate's "having" Densher in one sense and "losing" him in another--but they are generally lacking, as metaphors, in the force and effectiveness resulting from mutual reinforcement, contrast, or the accumulation of similarities in content or reference to a central issue. They are, in effect, a collection of unrelated metaphors representing the various aspects of "things as they are" which do not admit of further manipulation or interpretation. Each metaphoric phrase--"She died for you then that you might understand her," "They cover us," "That's what I give you"--seems both a self-contained and inevitable step in the movement toward the final revelation, "We shall never be again as we were!"

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[12]Of the total of 30 metaphors in this context, 20 occur in the actual dialogue in the last eight pages of the chapter in which the conversation between Densher and Kate is recorded. The metaphoric density of the dialogue itself, however, approximately 2 to 3 metaphors per page, is somewhat reduced from that of the chapter as a whole (approximately 5 per page).

The major exception to this linear progression of basically independent metaphors is Kate's use of two expanded metaphors, in reference to herself and to Milly, which operate to recall the antithesis between the dove and the "monstrous" aspect of the English society suggested in Chapter XV. The metaphor used in relation to herself occurs prior to the final conversation between Densher and Kate and is not actual dialogue. It appears in quotation marks, but represents what Kate seems to be saying in the "look" she gives Densher each time she leaves him to return to the Condrips and her father, whose illness has forced him to live with them, and not her direct speech.

> The look was her repeated prohibition: "It's what I have to see and to know--so don't touch it. That but wakes up the old evil, which I keep still, in my way, by sitting by it. I go now--leave me alone!--to sit by it again.

The literal referent of the "old evil" is, presumably, the issue of "what went on at home" (II, 428) which Densher notes as another of the subjects they avoid mentioning and any discussion of which is prohibited by Kate's "look." The use of the epithet "the old evil" and the references to "sitting by it" recall as well, however, the highly developed metaphor Kate used earlier, in her conversation with Milly in Chapter XV, to characterize English society as a "strange and dreadful monster." Her admonition to Milly regarding this monster was that

"If one had to live with it one must, not to be forever sitting up, learn how" (I, 302-303). The similarities between the two metaphors operate to amplify the connotations of the figure which appears in the later chapter and seems to suggest the totality of Kate's acceptance of the burden of her commitment to both her father and society. She is compelled, in effect, to a perpetual "sitting up" with the monstrous and evil aspects of her situation which have become inescapable although they may, with careful watching, be "kept still." This metaphor places Kate, as it were, in the final perspective of her virtual imprisonment in her situation and confinement to a continuing and intimate relationship with the evil represented by both her father and Lancaster Gate.

The second of the two expanded metaphors used by Kate is her final reference to Milly in terms of the image of the dove.

> "I used to call her, in my stupidity--
> for want of anything better--a dove.
> Well she stretched out her wings, and
> it was to that they reached. They
> cover us."

The literal expansion of the image, in the dove's outstretched wings, is in direct contrast, of course, to the sense of constriction and confinement conveyed in the metaphor applied to Kate herself. This contrast combines with the connotations attached to the previous uses of these metaphors, and the general opposition between Milly's

passivity and Kate's more active and dominant personality throughout the novel, to suggest a reversal of roles between the two women.[13] It is Milly, not Kate, who now dominates and controls both Densher's emotional response and his relationship with Kate, and Densher confirms the truth of Kate's assertion by his simple and immediate repetition of the last sentence of the metaphor itself, "They cover us."

In addition to this single example of direct metaphoric contrast and opposition in the context of dialogue, James utilizes this context to create a somewhat more indirect contrast between a specific metaphor in consciousness and a passage of dialogue. The passage of dialogue representing Mrs. Lowder's speech to Densher has been noted in reference to the similarities between Mrs. Lowder's language and the language used by the narrator to describe Kate. This passage of dialogue also functions, through its rather vivid representation of the actual sound and tone of voice characteristic of the British dowager, as an example of "the sounds of life . . . comparatively coarse and harsh" which threaten to "smother and deaden"

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[13] D. C. Muecke outlines and actually diagrams this reversal of roles as it occurs in the general progression of events in the novel as a whole ("The Dove's Flight," "Notes and Queries," Nineteenth Century Fiction, 9 [1954], 76-78).

the "faint, far wail" Densher identifies with Milly and his sense of loss. James's power to reproduce the actual timbre of an individual's voice is particularly evident in this passage. And the quality of sound suggested operates together with the actual content of the passage to create the ominous sense of Mrs. Lowder's presence as both an embodiment of all those forces which have been opposed to Milly herself and as a determining factor behind Kate's decision. This use of the context of dialogue rather than narration, where a description of Mrs. Lowder would necessarily have been less dramatic, or consciousness, where Mrs. Lowder has been greatly reduced in her importance to Densher himself,[14] is clearly a designed and deliberate use of this mode of discourse.

The metaphoric content of the context of dialogue in this chapter is, with the exception of the two expanded

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[14]This is clearly indicated in the narrator's comment on the infrequency of Densher's visits to Lancaster Gate and the metaphor in which he represents the way in which Densher's absorption in his own emotional experience has rendered Mrs. Lowder as much less important to Densher than she has been in the past.

> Another phase [of his situation] had taken its place, which he would have been painfully at a loss as yet to name or otherwise set on its feet, but of which the steadily rising tide left Mrs. Lowder, for his desire, quite high and dry. (II, 423)

metaphors used by Kate and the highly figurative language of Mrs. Lowder's speech, generally more simplistic in form and content, and the interaction of the metaphors themselves, than in the two other modes of discourse. Metaphor does contribute, in the various ways suggested, however--including the subdued quality of the metaphoric language used by Densher and Kate--to the general impression of Densher and Kate's having reached a point where their situation is no longer accessible to manipulation through language and in which the opposing presences of the spiritual world as exemplified by Milly and the material world as exemplified by Mrs. Lowder continue to work against them. The contrast between the metaphoric richness of Densher's imaginative life and the relative poverty of thought and feeling to which his relationship with Kate has been reduced, in the "waste of waters, the bottomless grey expanse of his straightness," also emerges through the contrast in the nature and quality of the metaphors used in consciousness and dialogue.

This basic contrast between the more simplistic metaphors used in narration and dialogue and the more well-developed figures used in consciousness is the most striking characteristic of the total metaphoric content of this final chapter. While it reflects a general tendency in all but one of the four chapters analyzed, there are more expanded than simple types in all three modes of

discourse in Chapter XV, the tendency is more marked in this chapter. In addition to the specific reasons for this distribution of these two basic categories of metaphor, the emphasis given both the relationship between Densher and Kate and Densher's response to his situation and his memory of Milly in expanded figures in consciousness, and the diminution of Kate herself and the subdued quality of their verbal interaction suggested through the simplistic metaphors in narration and dialogue, another more general reason emerges from the position of this chapter as the actual conclusion of the novel's action. From the world of actual physical movement, in terms of individual and social encounters and the traveling from place to place of all the major characters, the novel has come full circle to a return of these characters to their original settings. Each character, particularly Densher, has also experienced a return to the self and to the highly personal consequences, different for each individual, of the brief and tragic involvement with the American "princess" which they have shared. In this return, there is both a general cessation of actual movement and a sense that the physical encounters between characters are of a relative insignificance compared to their emotional encounters with the truth about both Milly and themselves. All of the characters have been changed, in varying degrees, by their shared experience. These

changes have not involved, however, changes in any individual's particular way of life--Densher will remain a journalist and Kate and Mrs. Lowder will continue their active involvement in English society. The changes which have occurred involve instead a new and emotional awareness, particularly on Densher's part, of the power and presence of a spiritual force, embodied in the innocence and beauty of Milly as she is remembered by Densher, greater than any earthly power Lancaster Gate or the larger world of society can show. It is this emotional awareness which receives the strongest metaphoric emphasis in this chapter and it is in this awareness that the value of Milly's life and the meaning of the novel itself are to be found. The relatively technical devices of metaphorical structure and placement function ultimately, therefore, not merely to enrich or enliven James's prose, to act as forms of elaboration or elegant variation, but to serve the larger purpose of both creating and communicating his conception of the essential meaning of the experience he has recorded.

CONCLUSION

The validity of the approach to metaphorical analysis utilized in this study might be said to be demonstrated, in a somewhat oblique but very real sense, by the difference between the original hypothesis concerning the relationship between metaphor and context and the results of the completed study. My initial assumption that James uses specific metaphoric types to identify or characterize each mode of discourse has undergone considerable modification in its confrontation with the realities and complexities of the actual occurrence of metaphor in the chapters of The Wings of the Dove which have been analyzed. The results of the study summarized here represent a real accommodation between a theory about metaphor and the actual working of figurative language in a specific literary text which argues strongly for the truth of the conclusions which have been reached.

In terms of the actual relationship between metaphorical types and the three contexts, it has become clear that although specific types are not used to characterize each mode of discourse, some types do occur more often in some contexts than in others. Expanded noun and verb metaphors and personifications occur most often in consciousness,

for example, to a lesser extent in narration, and least often in dialogue. The type which occurs more frequently in dialogue than in either of the other two contexts is the verb cliché; noun clichés and adjective metaphors occur much more often in dialogue and consciousness than in narration. These differences in the distribution of expanded nouns and verbs, personifications, metaphoric clichés, and adjectives suggest that these types are, in general, the variable components in the total metaphoric content of James's prose. The more constant components, those which occur with some regularity in all modes of discourse, are the simple noun and verb metaphors.

The discovery of the existence of both constant and variable metaphoric types suggests that when the more variable metaphoric types are utilized to any degree it is for the purpose of creating a specific effect. The increased use of expanded verb metaphors in the narrator's discourse in Chapters XV and XXXVIII, for example, is directly related to the use of this context to describe the process of emotional and psychological interaction between major characters from a more objective and comprehensive point of view than that of the recording consciousness of a character actually involved in this interaction. In a similar way, the increased use of expanded noun metaphors in consciousness in Chapters XXX and XXXVIII functions to convey the exploration of certain qualities of the

recorded experience, as in Densher's apprehension of his memory of Milly in terms of the "priceless pearl" and "faint far wail" through which this memory is imaged in his mind in Chapter XXXVIII. The existence of significant variations in the use of these metaphoric types is, therefore, an indicator of the presence of some particular effect which can be identified and interpreted by focusing on this variation.

In addition to this discovery of constant and variable components in the total metaphoric content of any given chapter, the analysis of metaphorical placement has also provided certain insights into two basic uses of the relationship between metaphor and context: (1) the reinforcement of particular effects through the use of metaphors which are similar in content or in their relation to a central concept in more than one mode of discourse, and (2) the use of metaphors in the contexts of narration and dialogue to create an external impression of one character which is balanced by a complementary emphasis on the more internal aspects of another character in the representation of consciousness.

The reinforcement of a single effect through the use of similar metaphors in different contexts is particularly exemplified in Chapter XXX in which metaphors related to the central complex of the four basic ideas of suspension, passivity, impersonality, and destruction

operate consistently and pervasively throughout this chapter to convey both the nature and implications of Densher's situation with Milly in Venice. The vivid impression of both the nature of Densher's experience and the complexities of his thought and behavior during this crucial period, his capacity for rationalizing his own motives and utilizing the defense of psychological projection to avoid full recognition of his betrayal of Milly's trust, is largely created through metaphors which convey the real implications of the situation which he himself refuses to acknowledge. The use of similar metaphors in different contexts to create this effect also employs the use of different metaphoric types to present the same idea in a variety of verbal structures and thus avoid the simple repetition of the same metaphoric terms.

The presentation of the opposition between characters through emphasis on external aspects of behavior and actual speech underlined by metaphors in narration and dialogue, and on internal aspects of a character's emotional and intellectual response underlined by metaphors in consciousness is exemplified in Chapters I and XV. In Chapter I, the character of Lionel Croy is represented externally and that of Kate internally; in Chapter XV Kate is represented externally and Milly internally. This difference in the mode of representing two characters is achieved through the application of many more

metaphors in narration and dialogue to the character represented externally and many more metaphors in consciousness to the character represented internally. In both chapters, the character whose actions and speech are given metaphoric emphasis in narration and dialogue essentially controls and dominates the other character who primarily responds and reacts. This device of assigning the greater number of metaphors applied to each character to different contexts is one of the most striking and definite uses of the relationship between metaphor and context which has emerged through the analysis of metaphorical placement.

The system of metaphorical types developed as an analytical method to explore the relationship between metaphor and context has also revealed important insights into the general nature of the figurative language used in the chapters of The Wings of the Dove selected for analysis. The actual figures which occur in these chapters include a variety of metaphoric structures ranging from the simple and often unobtrusive single-item metaphor to more complex and fully developed figures. While the existence of this range is in no way a discovery, and could be predicted by simple logic, the actual and pervasive use of both simple and expanded metaphors suggests James's full use of this range of possible structures. The scheme below indicates the occurrence of these two basic categories in all chapters analyzed.

	Simple	Expanded
I:	11 + 24 NS + VS = 35	11 + 14 + 5 NE + VE + Pers = 30
XV:	7 + 18 NS + VS = 25	14 + 35 + 3 NE + VE + Pers = 52
XXX:	19 + 24 NS + VS = 43	14 + 29 + 3 NE + VE + Pers = 46
XXXVIII:	20 + 27 NS + VS = 47	15 + 19 + 4 NE + VE + Pers = 38
Totals:	150	166

When the total number of simple metaphoric types is combined with the total number of adjectives and noun and verb clichés[1] which are, with some exceptions, generally simple in form, the expanded metaphoric structures occur, on the whole, less often than these simpler types.

150 27 35
Simple types + Adj. + Clichés = 212

Expanded types = 166

Even allowing for some adjustment in these figures to account for the occasional expansion of a cliché or

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[1]

Clichés	
I:	12
XV:	6
XXX:	9
XXXVIII:	8
	35

Adjectives	
I:	8
XV:	3
XXX:	9
XXXVIII:	7
	27

adjective metaphor, the use of both of these basic types would be at the very least roughly comparable. James's use of metaphor is, therefore, not limited to the striking and well-developed figures which have long been noted in criticism but includes as well at least an equal or greater number of the more simple types.

Another aspect of these simple metaphoric types in addition to their actual presence is the general character of these figures, particularly the simple verb metaphors, which frequently use ordinary words such as taking, meeting, turning, working, and so on. More complex metaphors are also often built on similar verbs, as in the central metaphor in Chapter XXX where Densher feels himself "shut up to a room" and returns repeatedly to metaphors of keeping and holding to express his sense of the suspended state of his relationship with Milly. Metaphoric clichés such as being put in or out of society, and simple figures such as those used by Kate in Chapter XV to describe the manipulation of individuals in society as commercial transactions in which people are "put down" on the counter or in and out of the shop window and "grabbed," similarly utilize ordinary language in highly effective ways. The accumulation and mutual reinforcement of these figures which so often employ the strongly physical connotations of the simple and direct language of ordinary speech constitute an important component of the

total verbal texture of Jamesian prose and balance his more frequently noted use of abstract diction and highly complex sentence structures.

The existence of both simple and expanded figures in the total metaphoric content of James's prose not only characterizes his style but also provides a means of emphasizing certain aspects of character and situation. The greater use of expanded metaphors in the context of consciousness and simpler structures in narration and dialogue is, for example, one of the methods by which his emphasis on the internal and mental and emotional response of individuals and on the awareness of events rather than the events themselves is both achieved and maintained. Although the accumulation of simple metaphors can be highly effective, expanded metaphors are, in general, more noticeable as they actually occur in our reading of the novel. Through their use of the connotations and associations of a greater number of metaphoric words and images, and the greater complexity of their development, expanded figures create a stronger and more immediate impression of the significance of the thought, action, or person described in metaphoric terms. James frequently uses both the degree of expansion and general character of these metaphors to convey the greater or lesser value placed on the literal referent of the metaphor by its user. This device can be illustrated by the

difference in the metaphors Densher uses in relation to Kate and Milly in the closing chapter of the novel. Those applied to Kate are, in general, simple in form and utilize images and words focusing on Kate's alignment with the material values of Lancaster Gate. He compares her "softness," for example, to the "quality of fine velvet, meant to fold thick, but stretched a little thin" and envisions her, in an image of the marketplace, as "carrying" the various burdens of their present situation in a "poised basket" in which he himself, "swaying a little, aloft" might have been figured as "one of the objects" carried. The metaphors Densher uses in relation to Milly, "the priceless pearl," the "maimed child," and the "faint, far wail," are, in contrast, highly complex and endowed, without exception, with religious connotations through the use of the words "sacrifice," "spiritual," and "sacred" employed in the development of these figures.

The denotative and connotative meanings of the actual words used in these metaphors function to underline the opposition between the material and the spiritual which constitutes a major theme of The Wings of the Dove and is represented by Kate and Milly throughout the novel. The accumulation and repetition of figures which may be identified and related to one another by the subject areas from which the metaphoric terms are taken, such as the language of the marketplace or religion, utilize metaphor

to create thematic implications and occur frequently in James's fiction. One of the major differences between the present approach to metaphor and those previously adopted in the criticism of this aspect of verbal texture has been, however, a commitment to a more comprehensive analysis of total metaphoric content to include other and more subtle types of metaphoric patterning than those based on thematic words and images. James's use of metaphors of negation in Chapter XXX to underline what does not happen in Densher's sudden recognition of Lord Mark, for example--"no light of salutation had been struck"--or what could have occurred in his encounter with Eugenio but does not--"They were together in their anxiety, if they really could have met on it"--are good examples of metaphors which work together to create the impression of Densher's virtual isolation in Venice but are not related by content. Another type of metaphoric patterning unrelated to the denotative or connotative values of the metaphoric terms is illustrated, in the same chapter, by the incorporation of explicit reference to the idea of Densher's passivity within metaphoric structures which have no direct, definitional relation to passivity and are taken from very different subject areas (i.e., light, commerce).

> They helped him, it was true, these considerations, to a degree of eventual peace, for what they luminously amounted to was that he was to do nothing.

> He said to himself . . . that he only wanted a reason, and that with this perception of one he could now mind, as he called it, his business. His business, he had settled, as we know, was to keep thoroughly still.

The patterns illustrated by these examples and supported by other similar metaphors in this chapter are not discoverable through any similarities in the actual metaphoric terms themselves. They do emerge quite clearly, however, when all the metaphors used in the chapter are collected and analyzed in terms of the contribution of each figure to the general impression of characters and events.

The relationship between the representation of characters and events and both the nature of the metaphors used and the context in which they occur has been noted throughout this study as the single most important factor determining the use of specific metaphoric types. James has clearly utilized the different capabilities of each type to underline certain aspects of the behavior, thought, and speech of individual characters as well as the interaction between characters. While the focus in this particular study has been primarily on the representation of characters and events, the analytical method developed in order to examine the actual functioning of total metaphoric content in representative chapters of only one novel could obviously be applied to different and broader aspects of

James's fiction. The suggestion of some of these possibilities for further study seems an appropriate subject for the final paragraphs of the study at hand.

One of the most interesting possibilities would be a more extensive analysis of the relationship between the nature and placement of metaphorical language as this language is related to a single character throughout the course of one novel. The noticeable repetitions of the same metaphors which are applied to Kate even in the limited number of pages analyzed here suggests that the creation of an individual character may well depend to some extent on a certain consistency of metaphoric representation. A comparative study of two major characters or major and minor characters would also contribute to our understanding of the relationship between metaphor and character. The relationship between metaphorical placement and theme would also provide real insight into the methods used to convey the larger meaning and implications of the novel's action. Although I have not attempted to analyze fully or document this aspect of metaphorical placement, my impression of this relationship in The Wings of the Dove is that the greater number of metaphors with thematic reference occur in consciousness and dialogue rather than narration. If this is true, it indicates at least one important method by which James allows the meaning and significance of the experience recorded in the novel to

emerge through the characters themselves rather than through the narrator.

Moving beyond the consideration of a single novel, the application of the method developed here to the chronological development of James's style would also be of some interest. Is the metaphoric density of a later novel like The Wings of the Dove characteristic of this later period or typical of the earlier novels as well? Do certain types occur more or less often in the earlier and later works? An even broader application of the system of metaphorical types might be undertaken in a comparative study of this aspect of the style of different writers. While I have not attempted to analyze any other writer's work from this point of view, I feel that James's use of simple noun and verb metaphors is particularly characteristic of his style and the testing of this impression seems a particularly valid subject for further study. The use of total metaphoric content as a criterion in the general analysis of style might also be combined with other aspects of verbal texture to provide a general analysis and description of a particular author's prose. A final possibility, and one which seems to me particularly appropriate and capable of real usefulness, is the study of total metaphoric content in selected portions of a text as a teaching device to increase awareness of the actual working of language in the imaginative recreation of the fictive world represented in a novel.

The increased awareness of the working of metaphor on a word by word, page by page level as it actually operates to create a valid and effective representation of life in fiction has been the most significant thing I myself have learned from this study. The effects of repetition and contrast, of accumulation and mutual reinforcement, of cross-referencing of figures from one scene to another, have emerged as vital and almost innumerable elements in the impression of "felt life" so characteristic of Jamesian prose. So many have been revealed in the analysis of only the four chapters of one novel studied here that one cannot but wonder what patterns, additional functions of metaphor, and intricacies of verbal texture might be discovered if the total metaphoric content of any one work of fiction could be comprehensively analyzed. The principle effect of what has been discovered seems to lead, as so often, almost inevitably to the recognition of what remains to be learned and the ultimate and final conclusion of any sustained effort to come to terms with the apparently endless complexities of any work of art: "The lyf so short, the craft so longe to lerne" (Chaucer, Parliament of Fowls, l. 1).

APPENDICES

APPENDIX A

CRITICAL APPROACHES TO THE WINGS OF THE DOVE

Because the following pages contain a great many references to, and several rather lengthy lists of, critical writings, it seemed sensible, and perhaps helpful to the reader, to cite only the titles and dates of articles, chapters, and books in both the text and the footnotes. Full bibliographic data are available in the list of commentaries on the novel which is attached to this appendix.

Criticism of The Wings of the Dove, a novel which Ezra Pound described in 1918 as among "the more cobwebby volumes" in the James canon and also as "the most Jamesian,"[1] has generally emphasized five major aspects of the novel: character, theme, plot, structure, or technique. While it would falsify the complexity of this criticism to assert that each commentary deals with only one of these given aspects, the weight of emphasis in each does seem to fall rather heavily on one area.[2] Of the forty-six articles, chapters, and extended commentaries which can be categorized, eighteen are concerned primarily

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[1]"Henry James," Make It New, Essays by Ezra Pound (New Haven, 1935), p. 264. First published in The Little Review, August 1918.

[2]Three rather extended commentaries cannot be properly categorized in this way. F. O. Matthiessen's analysis (Henry James: The Major Phase [1944]) sets the novel in an historical and biographical perspective, summarizes the plot, discusses its fairy-tale atmosphere, and analyzes important imagistic patterns. Samuel Gorley Putt ("The Wings of the Dove; A Study in Construction" [1962]) focuses largely on the development and moral evaluation of character but also discusses questions of structure and James's use of the method of indirection. Laurence B. Holland (The Expense of Vision [1964]) relates and interprets crucial events in detail to provide an extended summary of the novel's action. He also analyzes certain key metaphors, the use of analogous events and situation, and the novel's general method of indirection as an aspect of both its meaning and form.

with character, fifteen with theme, and the remaining thirteen with plot, structure, or technique.[3]

The heavy emphasis on character and theme in The Wings of the Dove is in large part a response to the problematic nature of both the characters and the action it presents. The novel dramatizes a complex situation in which societal and financial pressures interact with personal desires, emotions, and situations to produce a sequence of events culminating in the death of the novel's heroine. Because the course of these events is determined by specific actions, words, and personal decisions of the characters, the novel seems to demand interpretation of these characters on a moral level. To come to terms with even the fundamental question of "what happens" requires both an assessment of the characters' moral responsibility and an interpretation of the novel's action as a representation of the nature of man and society. The Wings of the Dove is an intensely human story to which readers seem to respond in an intensely human way by trying to sort out what happened, why, and who, in the final analysis, was responsible for its tragic denouement. In the preface

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[3]These commentaries are listed in alphabetical order and categorized according to major emphasis in the list of commentaries on the novel attached to this Appendix. Brief notes and commentaries which cannot be categorized under any one heading, such as those in fn. 2 above, are listed under "General" and "Miscellaneous Notes."

to What Maisie Knew, James comments on the nature of those specifically "human themes" for which Wings provides so striking an example.

> No themes are so human as those that reflect for us, out of the confusion of life, the close connexion of bliss and bale, of the things that help with the things that hurt, so dangling before us for ever that bright hard medal, of so strange an alloy, one face of which is somebody's right and ease and the other somebody's pain and wrong.[4]

The capacity of the novel to demand reader involvement has produced a broad spectrum of critical opinions concerned with evaluating the characters on a moral scale. Commentaries range from Stephen Spender's early assertion that Kate and Densher are not "villains" but merely victims of their situations,[5] to Charles Samuels' recent condemnation of Densher as "almost a moral moron whose stupidities and sophistries constitute a compelling portrait of decorous evil."[6] The novel's heroine, Milly Theale, is similarly seen as a representative of both intelligence and transcendent spiritual value[7] and a neurotic, sexually

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[4]The Art of the Novel (1934), p. 143.

[5]The Destructive Element, A Study of Modern Writers and Beliefs (1935), p. 67.

[6]The Ambiguity of Henry James (1971), pp. 70-71.

[7]Dorothea Krook, The Ordeal of Consciousness in Henry James (1962).

repressed female whose influence is "poisonous" not beneficent.[8] Between these extremes are those critics like Ernest Sandeen who assert that all three of the main characters share in some degree in the "general human frailty"[9] and cannot and should not be judged in absolute moral terms.

Another area of concern which emerges from the focus on character is the degree to which James's representation of Milly Theale is successful and the actual center of emphasis in the novel. Many critics have seen James's rendering of Milly as an aesthetic failure and her character as either nonexistent or too vague and ill-defined.[10]

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[8]Robert C. McLean, "Love by the Doctor's Directions: Disease and Death in The Wings of the Dove" (1972), p. 128.

[9]"The Wings of the Dove and The Portrait of a Lady: A Study of Henry James's Later Phase" (1954), p. 1065. See also articles by Conger, Kornfeld, and Wright, who adopt a similar attitude. For a sympathetic study of Densher as a particularly human character who grows and changes in the course of the novel, see R. Christiani Brown, "The Role of Densher in The Wings of the Dove" (1971). Joseph J. Firebaugh also focuses on Densher's positive aspects in "The Idealism of Merton Densher" (1958).

[10]Raymond Mortimer ("Henry James" [1943]) finds the prime interest in the novel in Densher and Kate and regards Milly as "dim and lifeless" (p. 320). He makes an interesting comparison between the Milly-Kate-Densher triangle and the Maggie-Charlotte-Amerigo triangle in The Golden Bowl and briefly relates the novel to the international theme with its emphasis on money and sex. Katherine Hoskins ("Henry James and the Future of the Novel" [1946]) sees Milly as too simple and vague and asserts that goodness too has its complexities which James does not represent. F. R. Leavis (The Great Tradition [1950]) writes that "the great, the disabling failure is in the presentment of the

Others, like Frederick Crews, Oscar Cargill, Stephen Koch, and, most recently, John Carlos Rowe, find her very insubstantiality a poetic device contributing to the intensity and aesthetic effect of her presentation as the central symbol of the novel.[11]

Dove, Milly Theale . . . she isn't there and the fuss the other characters make about her as the 'Dove' has the effect of an irritating sentimentality" (pp. 157-158). Citing Hilda in Hawthorne's The Marble Faun as Milly's fictional prototype, Marius Bewley (The Complex Fate [1952]) details the parallels between Hilda and Milly and argues that "both girls have a treasure of gilt-edged metaphors deposited in their names enabling them to draw lavishly on dividends that neither one of them has done much to earn" (p. 47). He recognizes James's improvements on Hilda's character, but concludes that Milly remains "a little stuffed Dove that 'the restless analyst' had more or less filched from Hawthorne's effects" (pp. 53-54). In his review of criticism in The Novels of Henry James (1961) Oscar Cargill also cites Regis Michaud and Pelham Edgar as critics who see Milly as a failure. Michaud's comment is, however, very brief--he sees James's heroines in general as "unfit for existence" with Milly a particular case (The American Novel Today [1928], p. 50) and I have not counted Michaud in the analyses of the novel listed in the bibliographic appendix. Cargill's reference to Pelham Edgar also cites a brief comment on the slightness of Milly's character in The Art of the Novel: From 1700 to the Present (1933) and this title by Edgar is similarly uncounted as a substantial analysis of The Wings of the Dove.

[11]Frederick Crews (The Tragedy of Manners: Moral Drama in the Late Novels of Henry James [1957]) views Milly's plight as "the moral center of the novel" and the "first source" of James's interest (p. 58). Noting the "dedicative, commemorative intention" of the novel in its relation to James's cousin Minny Temple and summarizing the negative critical response to Milly, Oscar Cargill suggests that it should be read as a poetic novel in which the vagueness and indirection of Milly's presentation may be favorably compared with the similar presentation of Beatrice in the Divine Comedy (The Novels of Henry James [1961], pp. 349-350, 352). Stephen Koch ("Transcendence in The Wings of the Dove" [1966]) admits that Milly is "a

Discussions of the novel's "central theme" reflect a comparable diversity of opinion. Critical concern with defining the central issue in the novel has revealed a rich catalog of possibilities, ranging from Quentin Anderson's analysis of Wings as a specific allegory of the workings of Divine Providence (influenced by the elder James's adaptation of Swedenborg) to less historical interpretations focusing on universal themes such as the quest for personal identity, the conflict between the spiritual and the material, and the fundamental struggle of life against death.[12] A somewhat

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figure without conventional fictional being" but argues that this is appropriate to her role in the novel: "The creation of Milly Theale is the most extended, richly explored development in James's work of a common aspect of simple psychology: the effort to dehumanize another person by imprisoning and isolating him in the Beautiful . . . She lives, not for herself, but for the spectacle she provides others" (p. 99). To John Carlos Rowe ("The Symbolization of Milly Theale: Henry James's The Wings of the Dove" [1973]) Milly functions in a complex and diffuse way as a "symbol of differences" who, in contrast with the other characters, brings to a "shattered, fallen world" a consciousness of itself and of the "ambiguity of human relations." Rowe finds that the novel presents and reinterprets the Christian myth through Milly but does not give her "an absolute centrality and authority in this world." Instead, "the theological echoes call into question all systems of metaphysical order as absolute sources of meaning" (pp. 136-138).

[12]An historical approach somewhat similar to Anderson's (The American Henry James [1957]) is adopted by Harry Hayden Clark who sees the novel as a reflection of Darwinian philosophical and ethical attitudes ("Henry James and Science: The Wings of the Dove" [1963]). Brian Lee refutes Anderson's thesis to assert that the novel is an expression of the Adamic myth as formulated by Emerson, and Milly a representative of New England idealism and "the simple genuine self against the whole world" ("Henry James's 'Divine Consensus': The Ambassadors, The Wings of the Dove, The Golden Bowl" [1962], p. 13). The novel as an expression of the "international theme" has been discussed by Christof Wegelin in "Henry James's The Wings of the Dove as an

different type of thematic criticism analyzes the novel as it exemplifies, with other works of the novelist, peculiarly

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International Novel" (1958). Two critics have been particularly concerned with the novel as a dramatization of the quest for self, or in more modern terms, the search for identity. R. W. B. Lewis sees the central significance of the novel in its portrayal, through Milly, of "what can be done . . . to give value and meaning to experience when those qualities were no longer discoverable in social terms." Through Milly, and particularly through Densher's appreciation of Milly, we are given a "fleeting glimpse of the divine" which persists in the integrity of self however threatened and destroyed in a social world reduced to "senselessness and collapse" ("The Vision of Grace: James's The Wings of the Dove" [1957], pp. 34-36. With a slightly different emphasis, J. A. Ward argues that the novel exemplifies James's perception that the quest for personal identity and the essential self "follows inevitably from the collapse of civilization" ("Social Disintegration in The Wings of the Dove" [1960], p. 192). The frequent use of images and metaphors of buying and selling in the novel forms the basis for two critical discussions emphasizing its central conflict as the material versus the spiritual. Millicent Bell discusses its modernism, expressed in its concern with money, and argues that the novel "opposes to the acts of buying and selling their antithesis, charity and sacrifice." While Kate is "the complete representative of the pragmatic spirit of the age," Milly exemplifies the contrasting "ethic of generous love" ("The Dream of Being Possessed and Possessing: Henry James's The Wings of the Dove" [1969], pp. 99, 101, 103). In "Reciprocity and the Marketplace in The Wings of the Dove and What Maisie Knew" (1971), Alfred Habegger sees the novel as based on "one of the central distinctions in James's ethical awareness--the distinction between the contract and the gift." In this analysis, the characters are ranked on a moral scale in terms of their participation in "a world of self-seeking contracts" or "the realm of self-sacrifice" (pp. 458, 436). Other critics have seen the novel variously as an expression of the radical conflict between the strong capacity for life and the inevitability of death (John P. O'Neill, Workable Design, Action and Situation in the Fiction of Henry James [1973]), as a dramatization of human nature which has a significance above and beyond any specific theme (Gustaaf Van Cromphout, "The Wings of the Dove: Intention and Achievement" [1966]), and as a vivid example of the complexities of communication in social relations (John Goode, "The Pervasive Mystery of Style: The Wings of the Dove" [1972]).

Jamesian themes. Discussions in this category have focused on James's preoccupation with disease, his use of psychological Gothicism, his essentially negative view of existence, and his concern with the opposition between the imagination and the will to power.[13]

Critics who do not focus essentially on character and theme approach the novel, as suggested earlier, in terms of its plot, structure, or technique. Those concerned primarily with plot generally summarize the novel's sequence of events or describe what they consider to be the essential course of its action.[14] The question of

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[13]Abigail A. Hamblen notes the presence of illness and death throughout James's fiction and relates Wings particularly to the illness and death of Minny Temple and James's experience of his father's death ("Henry James and Disease" [1965]). Martha Banta locates psychological Gothicism in the novel primarily in Densher's encounters with "a series of haunting presences" (Henry James and the Occult: The Great Extension [1972], p. 192). Sallie Sears sees the novel as an example of a situation in which the characters are presented with increasingly narrow and negative alternatives so that any choice produces disaster (The Negative Imagination, Form and Perspective in the Novels of Henry James [1968]). Irene Samuel discusses the polarity of two conflicting attitudes obsessive with 19th century thinkers and focuses primarily on Aunt Maud as James's "final version of the Philistine Triumphant" ("Henry James on the Imagination and the Will to Power" [1965], p. 130).

[14]Robert Marks provides a pure synopsis of the novel liberally supported with direct quotations oddly arranged as they would appear in the dialogue of a play script (James's Later Novels, An Interpretation [1960]). Quentin Kraft describes the novel's central action as the dehumanization of Milly by the other characters who view her as an object rather than a person ("Life Against Death in Venice" [1965]). The most interesting approach attempting to answer the question of "what happens" in the novel is Leo Bersani's "The Narrator as Center in

the novel's structure has provoked comment on James's patterning of events according to a particular scheme, such as "Deception-Discovery-Resolution,"[15] or the use of repeated and analogous situations, such as the three occasions when Milly "looks down" on the world from a cliff, a balcony, and her rented palace in Venice. The disproportion between halves of the novel noted by James in his preface to the New York Edition, the long delay of the heroine's initial appearance, and the omission of the direct presentation of the final scene between Densher and Milly, have also provoked critical attention to structure in the form of both an attack and defense of these aspects of the novel's form.[17]

The Wings of the Dove" (1960). Bersani finds "very little development of character" in Wings (p. 138) and interprets its action as a psychological drama in the narrator's mind in which the characters function as allegorical representations of alternative choices.

[15]James E. Mulqueen, "Perfection of a Pattern: The Structure of The Ambassadors, The Wings of the Dove, and The Golden Bowl" (1971).

[16]John Hagan, "A Note on a Symbolic Pattern in The Wings of the Dove" (1967).

[17]Pelham Edgar finds the long delay of Milly's appearance disconcerting and evalutes the omission of the final scene with Densher and Milly as an aesthetic fault. At the same time, however, he does suggest some of the reasons why James might have preferred the indirect presentation of this encounter (Henry James, Man and Author [1927]). In The Search for Form; Studies in the Structure

Only six critics of The Wings of the Dove have been primarily concerned with questions of technique. In an attempt to test the accuracy of the frequent assertion that James's later style is "all one thing, everywhere a slow elaborate monotone," Charles R. Crow has analyzed the diction and syntax of selected passages to demonstrate the actual flexibility of James's prose. He shows how the movement of the sentences is related to tone and the communication of dramatic meaning and argues convincingly the capacity of the prose to create a broad range of different effects.[18] Sita Patricia Marks focuses on a somewhat different aspect of technique in her recent and impressive study of "James's use of silence as communication and pattern in the novel."[19] Both of these critics provide valuable insights, but neither is particularly concerned with James's use of metaphorical language.

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of James's Fiction (1967), J. A. Ward defends the novel against critical accusations of formlessness and sees its essential structure as a progression of analogous events. Ward defends the omission of Densher's final meeting with Milly as a device which "requires that the reader learn what happened just as Kate does, thus heightening the dramatic and revelatory content of the scene" (p. 173).

[18]Charles R. Crow, "The Style of Henry James: The Wings of the Dove" (1958). Quotation from p. 173.

[19]Sita Patricia Marks, "The Sound and the Silence: Nonverbal Patterns in The Wings of the Dove" (1970), p. 143.

The four remaining commentaries are directly concerned with both imagery and metaphor. Miriam Allott discusses the specific image of the Bronzino portrait and the pervasive images and metaphors of the jungle and the marketplace,[20] and Lotus Snow compares the patterns of imagery in The Portrait of a Lady and The Wings of the Dove.[21] Two particular images which embody Milly's vulnerability and her power, the abyss and the dove, have been traced throughout the novel by Jean Kimball[22] and the complex of different meanings related to metaphors of acting has been analyzed by Peter Garrett.[23]

Although these last four critics are concerned to some extent with the complexities of metaphor, particularly Garrett who calls attention to the different use of metaphors and words by different characters to reveal conflicting value systems, this general review of criticism on the novel suggests that very little attention has been paid to metaphor beyond those striking or recurrent figures belonging to specific patterns.

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[20]Miriam Allott, "Symbol and Image in the Later Work of Henry James" (1953).

[21]Lotus Snow, "The Disconcerting Poetry of Mary Temple: A Comparison of the Imagery of The Portrait of a Lady and The Wings of the Dove" (1958).

[22]Jean Kimball, "The Abyss and The Wings of the Dove: Image as Revelation" (1956).

[23]Peter K. Garrett, "Henry James: The Creations of Consciousness" (1969).

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APPENDIX B

LIST OF METAPHORS BY CHAPTER, CONTEXT, AND TYPE

The following is a list of metaphors identified in each chapter arranged according to the contexts in which they appear. The metaphors are listed by type, and under type in the order in which they appear in the text. Page numbers are given in parentheses after each item. Words used metaphorically are underlined. The sequence of types is determined by frequency; the metaphorical type appearing most often in a particular context is given first, followed by the other types in descending order of frequency.

CHAPTER I

Narrator

Verb-Simple

1. Was it not in fact the partial escape from this "worst" in which she was steeped to be able to make herself out again as agreeable to see? (I, 5)

2. Lionel Croy hung about in his disengaged way--hovered there as if, in consequence of her words, looking for a pretext to back out easily . . . (I, 11)

3. His idea had accordingly been to surrender her to her wish with all nobleness . . . (I, 11)

4. . . . it had by no means been to have positively to keep her off. (I, 11)

5. Presently he moved nearer, but as if her question had quite dropped. (I, 15)

6. He showed with a gesture how thoroughly he had taken it in; after which, within a few seconds, he had quite congruously, turned the situation about. (I, 16)

7. "There's in fact, my dear," Mr. Croy wound up . . . (I, 19)

8. He spoke as not resenting either the fear or the hope she imputed; met both imputations, in fact, with a sort of intellectual relief. (I, 21)

9. It was too much, and he met it sharply. (I, 23)

10. Though he spoke not in anger--rather in infinite sadness--he fairly turned her out. (I, 24)

11. Before she took it up he had, as the fullest expression of what he felt, opened the door of the room. (I, 24)

Chapter I continued

Noun-Simple

1. He wished her not to come to him, still less to settle with him, and he had sent for her to give her up with some style and state; a part of the beauty of which, however, was to have been his sacrifice to her own detachment. (I, 11)

2. His plausibility had been the heaviest of her mother's crosses. (I, 12)

3. The great wonder was not that in spite of everything his own [aspect] had helped him; the great wonder was that it hadn't helped him more. However, it was, to its old eternal, recurrent tune, helping him all the while . . . (I, 13)

4. Her drop into patience with him showed how it was helping him at this moment. (I, 13)

5. She retouched again the poise of her hat, and this brought to her father's lips another remark--in which impatience, however, had already been replaced by a funny flare of appreciation. (I, 17)

6. His drop, or rather his climax, failed a little of effect . . . (I, 20)

7. . . . through an undue precipitation of memory. (I, 20)

Noun-Expanded

1. The impression was one that remained, but as regards the sources of it no sum in addition would have made up the total. (I, 5)

2. He had written her that he was ill, too ill to leave his room, and that he must see her without delay; and if this had been, as was probable, the sketch of a design he was indifferent even to the moderate finish required for deception. (I, 7)

Chapter I continued

3. So Mr. Croy showed he could qualify the humble hand that assuaged him. (I, 9)

4. And then came up the spring that moved him. (I, 27)

Verb-Expanded

1. She waited, Kate Croy, for her father to come in, but he kept her unconscionably, and there were moments at which she showed herself, in the glass over the mantel, a face positively pale with the irritation that had brought her to the point of going away without sight of him. It was at this point, however, that she remained. (I, 3)

2. The answer to these questions was not in Chirk Street, but the questions themselves bristled there, and the girl's repeated pause before the mirror and the chimney-place might have represented her nearest approach to an escape from them. Was it not in fact the partial escape . . . (I, 5)

3. He turned away from her, on this, and, as he had done before, took refuge in a stare at the street. (I, 23)

Personification

1. Life had met him so, half-way, and turned round so to walk with him, placing a hand in his arm and fondly leaving him to choose the pace. (I, 9)

2. The girl's tired smile watched the word [duty] as if it had taken on a small grotesque visibility. (I, 20)

Adjective (Adverb)

1. He put the question with a charming air of sudden spiritual heat. (I, 19)

Chapter I continued

Verb-Cliché

1. "And then?" Kate asked as he hung fire. (I, 21)

Noun-Cliché

No examples

Consciousness

Verb-Expanded

1. Each time she turned in again, each time, in her impatience, she gave him up, it was to sound to a deeper depth . . . the failure of fortune and honour. (I, 4)

2. . . . while she tasted the faint, flat emanations of things . . . (I, 4)

3. Why should a set of people have been put in motion, on such a scale and with such an air of being equipped for a profitable journey only to break down without an accident, to stretch themselves in the wayside dust without a reason? (I, 5)

4. Personally, at least, she was not chalk-marked for the auction. (I, 6)

5. . . . she quite visibly lost herself in the thought of the way she might still pull things round had she only been a man. (I, 6)

6. . . . but she now again felt, in the inevitability of the freedom he used with her, all the old ache, her poor mother's very own, that he couldn't touch you ever so lightly without setting up. (I, 7)

7. . . . he dealt out lies as he might the cards from the greasy old pack for the game of diplomacy to which you were to sit down with him. (I, 7)

Chapter I continued

8. . . . he breathed upon the tragic consciousness in such a way that after a moment nothing of it was left. The difficulty was not less that he breathed in the same way upon the comic. (I, 8)

9. . . . she almost believed that with this latter [the comic] she might still have found a foothold for clinging to him. (I, 8)

Noun-Expanded

1. Her father's life, her sister's, her own, that of her two lost brothers--the whole history of their house had the effect of some fine florid, voluminous phrase, say even a musical, that dropped first into words, into notes, without sense, and then, hanging unfinished, into no words, no notes at all. (I, 4)

2. . . . and the broken sentence if she was the last word would end with a sort of meaning. (I, 6)

3. What showed was the ugliness--so positive and palpable that it was somehow sustaining. It was a medium, a setting, and to that extent, after all, a dreadful sign of life . . . (I, 14)

Verb-Simple

1. He had ceased to be amusing--he was really too inhuman. His perfect look which had floated him so long, was practically perfect still; but one had long since for every occasion taken it for granted. (I, 8)

2. She had, however, by this time, quite ceased to challenge him; not only, face to face with him, vain irritation dropped, but he breathed . . . (I, 8)

3. It brought him up again before her as with a sense that she was not to be hustled . . . (I, 25)

Chapter I continued

Personification

1. And yet where was misery, misery too beaten for blame and chalk-marked by fate like a "lot" at a common auction, if not in these merciless signs . . . (I, 4)

2. It was the name, above all, she would take in hand--the precious name she so liked and that, in spite of the harm her wretched father had done it, was not yet past praying for. She loved it the more tenderly for that bleeding wound. (I, 6)

Noun-Cliché

1. She had often enough wondered what on earth, at the pass he had reached, could give him pleasure . . . (I, 10)

2. She cared, however, not a straw for his embarrassment--feeling how little, on her own part, she was moved by charity. (I, 11)

Noun-Simple

1. She was glad to be spared the sight of such penetralia. (I, 7)

Adjective (Adverb)

1. . . . these merciless signs of mere mean, stale feelings . . . (I, 4)

Chapter I continued

Verb-Cliché

1. He gave you funny feelings, he had indescribable arts, that quite turned the tables . . . (I, 9)

Dialogue

Verb-Simple

1. "I'm turning it over," said Lionel Croy. "You may imagine if I'm not thinking." (Lionel Croy, I, 12)

2. "You flourish." (Kate, I, 14)

3. "I don't see what has so suddenly wound you up." (Lionel Croy, I, 15)

4. "Well then," said Kate, "it's [Aunt Maud's condition] that has wound me up. Here I am." (Kate, I, 16)

5. "Do you really suppose me in a position to justify your throwing yourself upon me?" (Lionel Croy, I, 16)

6. "You must work it, you know." (Lionel Croy, I, 18)

7. "But you mean, practically, to let Marian collar it [Kate's inheritance]?" (Lionel Croy, I, 20)

8. "That's all--that would be the good you'd do me. I should have you, and it would be for my benefit. Do you see?" (Kate, I, 24)

9. "I'm sorry for her, deluded woman, if she builds on you." (Lionel Croy, I, 25)

10. "I mean," she explained, "if it's a question of what you call building on me." (Kate, I, 25)

Chapter I continued

Adjective (Adverb)

1. "I've been out to the chemist's--that beastly fellow at the corner." (Lionel Croy, I, 9)

2. "You strike me, you know, as--in your own way--much more firm on your feet than I am." (Kate, I, 16)

3. "Do you know what you're a proof of, all you hard, hollow people together?" (Lionel Croy, I, 19)

4. "I accept in all confidence any man she selects. If he's good enough for her [Aunt Maud]--elephantine snob as she is--he's good enough for me . . . (Lionel Croy, I, 21)

5. "You shan't be so beastly poor, my darling," Mr. Croy declared, "if I can help it." (Lionel Croy, I, 22)

6. "Who is the beggarly sneak?" (Lionel Croy, I, 25)

Noun-Expanded

1. "You can describe yourself--to yourself--as, in a fine flight, giving up your aunt for me; but what good, I should like to know, would your fine flight do me?" As she still said nothing he developed a little. "We're not possessed of so much, at this charming pass, please to remember, as that we can afford not to take hold of any perch held out to us." (Lionel Croy, I, 17)

2. "I like the way you talk, my dear, about 'giving up'! One doesn't give up the use of a spoon, because one's reduced to living on broth. And your spoon, that is your aunt, please consider, is partly mine as well." (Lionel Croy, I, 17)

3. "Well, what a cruel, invidious treaty it is for you to sign." (Lionel Croy, I, 18)

Chapter I continued

4. "You must do me the justice to see that I don't do things, that I've never done them, by halves--that if I offer you to efface myself, it's for the final, fatal sponge that I ask, well saturated and well applied." (Lionel Croy, I, 22)

Noun-Cliché

1. "We're not possessed of so much, at this charming pass, please to remember . . ." (Lionel Croy, I, 17)

2. "It's the basket with all my eggs. It's my conception, in short, of your duty." (Lionel Croy, I, 20)

3. "I'll wash my hands of her for you to just that tune." (Kate, I, 23)

4. "Then he must be an ass! And how in the world can you consider it to improve him for me," her father pursued, "that he's also destitute and impossible? There are asses and asses, even--the right and the wrong--and you appear to have carefully picked out one of the wrong." (Lionel Croy, I, 26)

Verb-Cliché

1. "Very well, I will choose. I'll wash my hands of her for you to just that tume." (Kate, I, 23)

2. He at last brought himself round, "Do you know, dear, you make me sick." (Lionel Croy, I, 23)

3. " . . . and if you can't pull yourself together . . . " (Lionel Croy, I, 23)

4. "I'll--upon my honour--take you in hand . . . " (Lionel Croy, I, 23)

Chapter I continued

Noun-Simple

1. "I'm not so precious a capture," the girl a little dryly explained. (Kate, I, 15)

2. "There was a day when a man like me . . . would have been for a daughter like you a quite distinct value; what's called in the business world, I believe, an 'asset'." (Lionel Croy, I, 19)

3. "Your way, you mean then, will be to marry some blackguard without a penny?" (Lionel Croy, I, 25)

Verb-Expanded

1. "You live. You flourish. You bloom." (Kate, I, 16)

2. "The only way to play the game is to play it." (Lionel Croy, I, 21)

Personification

1. "The family sentiment, in our vulgarised, brutalised life, has gone utterly to pot." [slang] (Lionel Croy, I, 19)

CHAPTER XV

Narrator

Verb-Expanded

1. And what Kate had to take Kate took as freely and, to all appearance, as gratefully; accepting afresh . . . the relation between them so established . . . (I, 301).

Chapter XV continued

2. . . . consecrating her companion's surrender simply by the interest she gave it. (I, 301)

3. She didn't speak to her friend once more, in Aunt Maud's strain, of how they could scale the skies . . . (I, 303)

4. She had worked it [the alibi that she is interested in Lord Mark and not in Densher] to the end, ridden it to and fro across the course marked for Milly by Aunt Maud, and now she had quite, so to speak, broken it in. (I, 305)

5. Milly threw off the charm sufficiently to shake her head . . . (I, 305)

6. It has been at this point, however, that Kate flickered highest. (I, 308)

7. Kate had stopped before her, shining at her instantly with a softer brightness. (I, 308)

8. . . . she spoke as if it were the two young women, not she and her comrade, who had been facing the town together. (I, 310)

9. . . . a look without a word, that Mrs. Lowder poured forth. And the word, presently, bettered it still. "Oh, you exquisite thing!" The luscious innuendo of it, almost startling, lingered in the room, after the visitors had gone, like an oversweet fragrance. But left alone with Mrs. Stringham Milly continued to breathe it . . . (I, 310)

10. . . . and although Mrs. Stringham, after breakfast, began by staring at it as if it had been a priceless Persian carpet suddenly unrolled at her feet . . . (I, 311)

11. . . . it [Susan Stringham's imagination] made the air heavy once more with the extravagance of assent. (I, 311)

Chapter XV continued

Verb-Simple

1. "She has put down you," said Milly, attached to the subject still . . . (I, 304)

2. "Lest"--Kate took it up--"he should suddenly . . . " (I, 304)

3. Her friend [Kate] met it in perfection. (I, 306)

4. And Kate, facing in that direction, went further and further; wound up, while Milly gaped, with extraordinary words. (I, 307)

5. . . . and, though a small solemnity of reproach, a sombre strain, had broken into her tone [i.e. Milly's] . . . (I, 308)

6. The vision of Milly's perception of the propriety of the matter had, at any rate, quickly engulfed, so far as her attitude was concerned, any surprise and any shock . . . (I, 312)

Noun-Expanded

1. It easily and largely came for their present talk, for the quick flight of the hour . . . (I, 301)

2. . . . for the quick flight of the hour before the breach of the spell . . . (I, 301)

3. It might have been a lesson, for our young American, in the art of seeing things as they were--a lesson so various and so sustained that the pupil had, as we have shown, but receptively to gape. (I, 303)

4. Really at last, thus, it had been too much; as, with her own least feeble flare, after a wondering watch Milly had shown. (I, 308)

5. It was in the tone of the fondest indulgence--almost, really, that of dove cooing to dove--that Mrs. Lowder expressed . . . (I, 310)

Chapter XV continued

6. . . . yet when once the key had been offered Susie slipped it on her bunch . . . (I, 311)

Noun-Simple

1. . . . the handsome girl was in extraordinary "form." (I, 301)

2. It had been at this point, however, that Kate flickered highest. "Oh, you may very well loathe me yet!" (I, 308)

3. Really at last, thus, it had been too much; as, with her own least feeble flare, after a wondering watch, Milly had shown. (I, 308)

Personification

1. She referred now to none that her own taste might present; which circumstance again played its little part. (I, 306)

Noun-Cliché

No examples

Verb-Cliché

No examples

Adjective (Adverb)

No examples

Chapter XV continued

Consciousness

Verb-Expanded

1. What was behind showed but in gleams and glimpses . . . (I, 299)

2. . . . she was still in a current determined, through her indifference, timidity, bravery, generosity--she scarce could say which--by others: that not she but the current acted, and that somebody else, always, was the keeper of the lock or the dam. Kate, for example, had but to open the flood-gate: the current moved in its mass--the current, as it had been, of her doing as Kate wanted. (I, 299)

3. Milly, for their evening, quite held her breath with the appreciation of it [Kate's wanting to be interesting]. (I, 300)

4. This fantasy . . . dropped after a little; even if only because other fantasies multiplied and clustered, making fairly, for our young woman, the buoyant medium in which her friend talked and moved. (I, 300)

5. . . . but thought it was a speech about which there had even then been a vague, grand glamour, the girl read into it at present more of an approach to a meaning. (I, 300)

6. Kate, for that matter, by herself, could conquer anything, and she, Milly Theale, was probably concerned with "the world" only as the small scrap of it that most impinged on her and that was therefore first to be dealt with. On this basis, of being dealt with she would doubtless herself do her share of the conquering; she would have something to supply, Kate something to take . . . (I, 300-301)

7. . . . each of them thus, to that tune, something for squaring with Aunt Maud's ideal. (I, 301)

8. Milly knew herself dealt with--handsomely, completely; she surrendered to the knowledge, for so it was, she felt, that she supplied her helpful force. (I, 301)

Chapter XV continued

9. If Kate moreover, quite mercilessly, had never been so good, the beauty and the marvel of it was that she had never really been so frank: being a person of such a calibre, as Milly would have said, that, even while "dealing" with you and thereby, as it were, picking her steps, she could let herself go . . . (I, 302)

10. She gave away publicly, in this process, Lancaster Gate and everything it contained; she gave away, hand over hand, Milly's thrill continued to note, Aunt Maud and Aunt Maud's glories and Aunt Maud's complacencies; she gave herself away most of all . . . (I, 303)

11. . . . the impression was even yet with Milly of her having sounded his name, having imposed it, as a topic, in direct opposition to the other name that Mrs. Lowder had left in the air and that all her [Kate's] own look, as we have seen, kept there at first for her companion [Milly]. (I, 304)

12. She recalled, with all the rest of it, the next day, piecing things together in the dawn . . . (I, 308)

13. She met it on the instant as she would have met the revealed truth . . . (I, 309)

14. . . . it lighted up the strange dusk in which she lately had walked. (I, 309)

15. She had come up, Mrs. Lowder, with Susan--which she needn't have done, at that hour, instead of letting Kate come down to her; so that Milly could be quite sure it was to catch hold, in some way, of the loose end they had left. (I, 309)

16. [Milly's plan in respect to Sir Luke Strett's meeting Mrs. Stringham] had originally been pitched in the key of a merely iridescent drab . . . (I, 311)

17. It might, afresh, almost have frightened our young woman to see how people rushed to meet her: had she then so little time to live that the road must always be spared her? It was as if they were helping her to take it out on the spot. (I, 311)

Chapter XV continued

Verb-Simple

1. It pressed upon her then and there that she was still . . . (I, 299)

2. . . . she was never at her best--unless indeed it were exactly, as now, in listening, watching, admiring, collapsing. (I, 301)

3. . . . being a person [Kate] of such a calibre, as Milly would have said, that even while "dealing" with you . . . (I, 302)

4. . . . this form, this cool pressure, fairly sealed the sense of what Kate had just said. (I, 309)

5. That was what was the matter with her. She was a dove. Oh, wasn't she?--it echoed within her as she became aware of the sound, outside, of the return of their friends. (I, 309)

Noun-Expanded

1. . . . she would almost have seen the admirable creature "cutting in" to anticipate a danger . . . (I, 300)

2. . . . the occasion, in the quiet late lamplight, had the quality of a rough rehearsal of the possible big drama. (I, 301)

3. . . . she had felt herself alone with a creature who paced like a panther. (I, 308)

4. [Milly felt herself embraced] in the manner of an accolade; partly as, though a dove who could perch on a finger, one were also . . . (I, 309)

5. . . . one were also a princess with whom forms were to be observed. (I, 309)

Chapter XV continued

Adjective (Adverb)

1. If she was most aware only afterwards, under the long, discurtained ordeal of the morrow's dawn . . . (I, 299)

2. . . . and the proposal now made her--what was it in short but Byzantine? (I, 312)

Noun-Cliché

1. She knew it moreover by much the same light that had acted for her with that lady [Mrs. Lowder] and Luke Strett. (I, 299)

2. . . . each of the thus, to that tune, something for squaring with Aunt Maud's ideal. (I, 301)

Noun-Simple

1. She was a dove. Oh, wasn't she? (I, 309)

2. But, none the less, the margin always allowed her young friend was all there as well . . . (I, 312)

Personification

1. . . . what was in front never at all confessed to not holding the stage. (I, 299)

Verb-Cliché

No examples

Chapter XV continued

Dialogue

Verb-Simple

1. [Indirect dialogue] . . . the way that in certain connections the American mind broke down. (Kate, I, 302)

2. "My honest advice to you would be . . . to drop us while you can." (Kate, I, 307)

3. "You mustn't pay too dreadfully for poor Mrs. Stringham's having let you in." (Kate, I, 307)

4. "You mustn't pay too dreadfully for poor Mrs. Stringham's having let you in." (Kate, I, 307)

5. " . . . she's [Mrs. Stringham] enchanted with what she has done . . . " (Kate, I, 307)

6. " . . . you shouldn't take your people from her." (Kate, I, 307)

7. "And yet without Susie I shouldn't have had you." (Milly, I, 308)

Verb-Expanded

1. [Indirect dialogue] . . . but the dear woman, ineffaceably stamped by inscrutable nature and a dreadful art, wasn't--how could she be?--what she wasn't. (Kate, I, 303)

2. [Indirect dialogue] He weighed it out in ounces, and indeed each of the pair was really waiting for what the other would put down. (Kate, I, 304)

3. "She has put down you," said Milly, attached to the subject still: "and I think what you mean is that, on the counter, she still keeps hold of you." (Milly, I, 304)

4. "Lest . . . he should suddenly grab me and run? Oh, as he isn't ready to run, he's much less ready,

Chapter XV continued

naturally, to grab. I am--you're so far right as that--on the counter, when I'm not in the shop-window; in and out of which I'm thus commercially whisked: the essence, all of it, of my position, and the price, as properly, of my aunt's protection." (Kate, I, 304)

5. "You put her in, my dear, more than you put her out." (Kate, I, 307)

6. " . . . she has clutched your petticoat." (Kate, I, 307)

7. "You're an outsider, independent and standing by yourself; you're not hideously relative to tiers and tiers of others." (Kate, I, 307)

Verb-Cliché

1. " . . . he has put us all out, since your arrival, by wanting somebody else." (Kate, I, 305)

2. "So I'm not in the way." (Milly, I, 305)

3. "If your aunt has been, as you tell me, put out by me, I feel that she has remained remarkably kind." (Milly, I, 307)

Noun-Simple

1. [Indirect dialogue] [The hours at Matcham] were vain as a ground for hopes and calculations. (Kate, I, 304)

2. "Because you're a dove." (Kate, I, 308)

Noun-Expanded

1. Mrs. Lowder had said to Milly at Matcham that she and her niece, as allies, could practically conquer the world. (Mrs. Lowder, I, 300)

Chapter XV continued

2. [Indirect dialogue] It might, the monster, Kate conceded, loom large for those born amid forms less developed and therefore no doubt less amusing; it might on some sides be a strange and dreadful monster, calculated to devour the unwary, to abase the proud, to scandalise the good; but if one had to live with it one must, not to be for ever sitting up, learn how: which was virtually in short to-night what the handsome girl showed herself as teaching. (Kate, I, 302-303)

Noun-Cliché

1. [Indirect dialogue] Those hours at Matcham were inespérées, were pure manna from heaven . . . (Kate, I, 304)

Adjective (Adverb)

1. [Indirect dialogue] . . . humbugging old Lord Mark . . . (Kate, I, 304)

Personification

1. [Indirect dialogue] It seemed at least--the American mind as sitting there thrilled and dazzled in Milly--not to understand English society without a separate confrontation with all the cases. It couldn't proceed by--there was some technical term she lacked until Milly suggested both analogy and induction, and then, differently instinct, none of which were right: it had to be led up and introduced to each aspect of the monster, enabled to walk all round it, whether for the consequent exaggerated ecstasy or for the still more--as appeared to this critic--disproportionate shock. (Kate, I, 302)

CHAPTER XXX

Narrator

Verb-Simple

1. It was his own fault if the vulgar view and the view that might have been taken of another man happened so incorrigibly to fit him. (II, 281)

2. It was a Venice all of evil that had broken out for them alike . . . (II, 283)

3. . . . so that they [Eugenio and Densher] were together in their anxiety, if they really could have met on it. (II, 283)

4. Such as it was, at any rate. Densher shook it off with the more impatience that he was independently restless. (II, 284)

5. The tables and chairs that overflowed from the cafes were gathered . . . (II, 285)

6. Acquaintance between them [Densher and Lord Mark] was scant enough for neither to take it up. (II, 287)

7. Densher had indeed drifted, by the next morning to the reflection . . . (II, 289)

8. He raked the approaches and cafes on the chance the brute, as he now regularly imaged him [Lord Mark] . . . (II, 291)

Noun-Simple

1. There would scarce have been felicity--certainly too little of the right lubricant--had not the national character . . . (II, 278)

2. . . . had not the national character so invoked been, not less inscrutably than completely, in Milly's chords. (II, 278)

Chapter XXX continued

3. He did so then, daily, for twenty days, without deepened fear of the undue vibration that was keeping him watchful. (II, 279)

4. . . . the sudden jar to Densher's protected state. (II, 283)

5. Nothing had passed about his coming back, and the air had made itself felt as a non-conductor of messages. (II, 283)

6. He strolled about the Square with the herd of refugees . . . (II, 291)

Noun-Expanded

1. . . . on the Molo, at the limit of the expanse, the old columns of St. Mark and of the Lion were like the lintels of a door wide open to the storm. (II, 284)

2. . . . and the whole place, in its huge elegance, the grace of its conception and the beauty of its detail, was more than ever like a great drawing-room, the drawing-room of Europe, profaned and bewildered by some reverse of fortune. (II, 285)

3. Yet no light of salutation had been struck from these certainties. (II, 287)

4. Densher, as inevitably a haunter of the great meeting-ground . . . (II, 287)

Verb-Cliché

1. Each had verily something in mind that would have made a hash of mutual suspicion and in the presence of which, as a possibility, they were more united than disjoined. (II, 283)

2. His eye had caught a face within the cafe. (II, 285)

Chapter XXX continued

3. Recognition, though hanging fire, had then clearly come . . . (II, 286)

4. He paid short visits; he was on the wing; the question for him even as he sat there was of his train or of his boat. (II, 287)

Verb-Expanded

1. This manner, while they stood for a long minute facing each other over all they didn't say, played a part as well in the sudden jar to Densher's protected state. (II, 283)

2. . . . had the pressure been but slightly prolonged, they might have reached a point at which they were equally weak. (II, 283)

3. . . . the broken charm of the world about was broken into smaller pieces. (II, 290)

Noun-Cliché

No examples

Adjective (Adverb)

No examples

Personification

No examples

Chapter XXX continued

Consciousness

Verb-Expanded

1. When he had turned about, to Milly, at the palace, half-an-hour before, on the question of the impossibility [her coming to his rooms] he had so strongly felt, turned about on the spot and under her eyes . . . (II, 274)

2. . . . her life, which was thus absolutely in his hands . . . (II, 275)

3. What had come out for him had come out, with this first intensity, as a terror . . . (II, 275)

4. . . . the perceived truth that he might on any other system go straight to destruction. (II, 275)

5. He was mixed up in her fate, or her fate, if that were better, was mixed up in him. (II, 275)

6. . . . so that a single false motion might, either way, snap the coil. (II, 276)

7. . . . that he was to do nothing, and that fell in, after all, with the burden laid on him by Kate. (II, 276)

8. He felt himself, as he smoked, shut up to a room, on the wall of which something precious was too precariously hung. A false step would bring it down, and it must hang as long as possible. (II, 276)

9. . . . so that he best kept everything in place by not hesitating or fearing, as it were, to let himself go--go in the direction, that is to say, of staying. (II, 277)

10. . . . by not hesitating or fearing, as it were, to let himself go--go in the direction, that is to say, of staying. It depended on where he went; which was what he meant by taking care. When one went on tiptoe one could turn off for retreat without betraying the manoeuvre. (II, 277)

Chapter XXX continued

11. If, at least, as the days went on, she was to fall short of her prerogative of the great national feminine and juvenile ease . . . this would not have been for want of Densher's keeping her, with his idea, well up to it. (II, 277)

12. They really, as it went on, saw each other at the game . . . (II, 278)

13. . . . she knowing he tried to keep her in tune with his notion, and he knowing she thus knew it. (II, 278)

14. If [Eugenio's vulgar view of Densher] was all in the air now again; it was as much between them as ever while Eugenio waited on him in the court. (II, 280)

15. This was to pay him--it was the one chance--for the vulgar view . . . It was to pay him . . . (II, 281)

16. . . . he enjoyed the imagination of mounting guard. He had never so mounted guard, Densher could see, as during these minutes in the damp loggia, where the storm-gusts were strong . . . (II, 282)

17. . . . that [his being refused at the palace] gave the harsh note . . . (II, 284)

18. . . . that [his being refused at the palace] . . . broke the spell. (II, 284)

19. . . . and he was accordingly the less at a loss to recognise in a few seconds, as renewed meeting brought it to the surface, the same potential quantity. (II, 286)

20. It had been, for all the world, during his pause, as if he had caught his answer to the riddle of the day. (II, 286)

21. It was a great thing for Densher to get this answer [that Lord Mark had come back to Venice for something and had done it]. He held it close, he hugged it, quite leaned on it as he continued to circulate. (II, 287)

Chapter XXX continued

22. Lord Mark had, without in the least intending such a service, got it [a special danger for Densher] straight out of the way. (II, 289)

23. To keep still, meanwhile, was, for this person, more comprehensively, to keep it all up; and to keep it all up was, if that seemed on consideration best, not, for the day or two, to go back to the palace. (II, 290)

24. Densher felt himself, in the course of them [three days], washed but the more clean. (II, 290)

25. It all came round to what he was doing for Milly--spending days that neither relief nor escape could purge of a smack of the abject. (II, 291)

Verb-Simple

1. The fear in his thought [that he might kill her] made him let everything go . . . (II, 275)

2. The fear in his thought [that he might kill her] . . . kept him there, actually, motionless, for three hours on end. (II, 275)

3. What he finally took home . . . (II, 275)

4. He was aware when he walked away again that even Fleet Street, at this juncture, wouldn't successfully touch him. (II, 276)

5. She fairly touched this [her compliance with his seeing her as the "American girl"] once in saying . . . (II, 278)

6. The announcement was made him, in the court, by one of the gondoliers, and made, he thought, with such a conscious eye as the knowledge of his freedom of access, hitherto conspicuously shown, could scarce fail to beget. (II, 279)

Chapter XXX continued

7. Densher felt that he marked himself, no doubt, as insisting, by dissatisfaction with the gondolier's answer, on the pursuit imputed to him . . . (II, 282)

8. Eugenio had of course reflected that a word to Miss Theale, from such a pair of lips, would cost him his place . . . (II, 282)

9. He [Eugenio] now, as usual, slightly smiled at him in the process--but ever so slightly, this time, his manner also being attuned, as our young man made out, to the thing, whatever it was, that constituted the rupture of peace. (II, 282)

10. He gave the appearances before him all the benefit of being critical, so that if blame were to accrue he couldn't feel he had dodged it. (II, 288)

11. But it wasn't a bit he who, that day, had touched her. (II, 288)

12. He didn't need . . . to know more about it than he had so easily and so wonderfully picked up. (II, 289)

13. You couldn't drop on the poor girl that way without, by the fact, being brutal. (II, 289)

14. It was he [Lord Mark], the brute, who had stumbled into just the wrong inspiration. (II, 289)

15. . . . his feeling, with the lapse of each day, more and more wound up to it [the waiting]. (II, 290)

16. . . . they [Densher and Kate] had practically wrapped their understanding in the breach of their correspondence. (II, 293)

Noun-Simple

1. This was not because, before he had got to his feet again, there was a step he had seen his way to . . . (II, 274)

Chapter XXX continued

2. He thought, in fact, while his vigil lasted, of the different ways of doing so [keeping still] . . . (II, 275)

3. . . . the perceived truth that he might on any other system go straight to destruction. (II, 275)

4. That was the same as being still--as creating, studiously, the minimum of vibration. (II, 276)

5. That [being distant or dull] would not have been being "nice"; which, in its own form, was the real law. (II, 277)

6. That [being distant or dull] might just have produced the vibration he desired to avert. (II, 277)

7. Perfect tact . . . was to keep all intercourse in the key of the absolutely settled. (II, 277)

8. . . . the national character that, in a woman who was young, made of the air breathed a virtual non-conductor. (II, 279)

9. He felt afresh indeed, at this hour, the force of the veto laid, in the house, on any mention, any cognition, of the liabilities of its mistress. (II, 289)

10. . . . and he was accordingly the less at a loss to recognise in a few seconds . . . the same potential quantity [Lord Mark's identity]. (II, 286)

11. These were the first hours, since her [Kate's] flight, in which his sense of what she had done for him on the eve of that event was to incur a qualification. (II, 292)

12. He had moreover, on losing her, done justice to her law of silence . . . (II, 293)

13. That [Susan Stringham's arrival at Densher's rooms] made, at a bound, a difference . . . (II, 293)

Chapter XXX continued

Noun-Expanded

1. And her pass was now, as by the sharp click of a spring, just completely his own--to the extent, as he felt, of her deep dependence on him. (II, 275)

2. It was on the cards for him that he might kill her--that was the way he read the cards as he sat in his customary corner. (II, 275)

3. . . . and the hour might have served him as a lesson in going on tip-toe. (II, 275)

4. He didn't perhaps in so many words speak to her of the quantity itself [her character as the "American girl] as of the thing she was least to intermit; but he talked of it, freely, in what he flattered himself was an impersonal way, and this held it there before her--since he was careful also to talk pleasantly. (II, 277)

5. . . . the thing, whatever it was, that constituted the rupture of peace. (II, 282)

6. . . . and it was precisely, to Densher, as if he had seen the obliteration, at a stroke, of the margin on a faith in which they were all living. The margin had been his name for it--for the thing that, though it had held out, could bear no shock. (II, 285)

7. The obscure had cleared for him--if cleared it was; there was something he didn't see, the great thing; but he saw so round it and so close to it that this was almost as good. (II, 288)

8. Such a visit was a descent, an invasion, an aggression constituting one or other of the stupid shocks that he himself had so decently sought to spare her. (II, 289)

9. . . . though Densher's care for the question, either way, only added to what was of least savour in the taste of his present ordeal. (II, 291)

10. She had said in their last sharp snatch of talk--sharp though thickly muffled, and with every word in it final and deep . . . (II, 292)

Chapter XXX continued

Adjective (Adverb)

1. [Indecisions which] might have been regarded by him as a little less limp than usual. (II, 274)

2. They helped him, it was true, these considerations, to a degree of eventual peace, for what they luminously amounted to was that he was to do nothing. (II, 276)

3. The type [the "American girl"] was so elastic that it could be stretched to almost anything; and yet, not stretched, it kept down, remained normal, remained properly within bounds. (II, 278)

4. All women had alternatives, and Milly's would doubtless be shaky too; but the national character was firm in her. (II, 279)

5. . . . and he [Pasquale] would have been blank, Densher mentally observed, if the term could ever apply to members of a race in whom vacancy was but a nest of darknesses--not a vain surface, but a place of withdrawal in which something obscure, something always ominous, indistinguishably lived. (II, 279-280)

6. His appeal was to his friend Eugenio, whom he immediately sent for, with whom, for three rich minutes, protected from the weather, he was confronted . . . (II, 280)

7. He could only be there, he knew, to be received a fresh; and that--one had but to think of it--would indeed be stiff. (II, 283)

8. That would have been a turbid strain, and her idea had been to be noble. (II, 293)

9. . . . especially when he saw that his visitor [Susan Stringham] was weighted. (II, 293)

Chapter XXX continued

Verb-Cliché

1. He was living at best, he knew, in his nervousness, from day to day, and from hand to mouth; but he had succeeded, he believed, in avoiding a mistake. (II, 279)

2. It wasn't a case for pedantry, when people were at her pass everything was allowed. And her pass was now . . . (II, 274)

3. One had come to a queer pass when a servant's opinion mattered.

4. He said to himself . . . that he only wanted a reason, and that with this perception of one he could now mind, as he called it, his business. His business, he had settled, as we know, was to keep thoroughly still. (II, 288)

Personification

1. . . . so that action itself, of any sort, the right as well as the wrong--if the difference even survived--had heard it in a vivid "Hush!" the injunction, from that moment, to keep intensely still. (II, 287)

2. The vice in the air, otherwise, was too much like the breath of fate. (II, 287)

3. The cold breath of her reasons was, with everything else, in the air. (II, 292)

Noun-Cliché

1. Only it left her [Kate], for the pinch, comparatively at east.

Chapter XXX continued

Dialogue

Verb-Expanded

1. "Oh yes, you like us to be as we are because it's a kind of facility to you that we don't quite measure: I think one would have to be English to measure it!" (Milly, II, 278)

CHAPTER XXXVIII

Narrator

Verb-Simple

1. "She has really been, poor dear, very much what one hoped; though I needn't, you," Aunt Maud wound up, "tell you, after all, you clever creature, what that was." (II, 423)

2. It had been partly, in truth, to keep down the opportunity for this [Mrs. Lowder's talking to Densher about Kate's being what she had hoped] that Densher's appearances under the good lady's roof markedly, after Christmas, interspaced themselves. (II, 423)

3. . . . that Densher's appearances under the good lady's roof markedly, after Christmas, interspaced themselves. (II, 423)

4. It had its value, in conditions that made everything count, that thrice over . . . he had adopted the usual means, in sequestered alleys, of holding her close to his side. (II, 425)

5. He supposed she could always say in Chelsea--though he didn't press it--that she had been across the town . . . for a look at her aunt . . . (II, 425)

Chapter XXXVIII continued

6. It was therefore between them a freedom of a purity as yet untasted . . . (II, 426)

7. She seemed to face a threat in it. (II, 434)

8. Their necessity was somehow before them, but which of them must meet it first? (II, 436)

9. . . . he couldn't help from breaking in . . . (II, 436)

10. She took up the remark, however, no more than if it were commonplace . . . (II, 436)

11. A faint smile for it--ever so small--had flickered in her face . . . (II, 437)

12. She took it, but after a little she met it. (II, 438)

13. She took it, but after a little she met it. (II, 438)

14. "That's what I give you," Kate gravely wound up . . . (II, 438)

Noun-Simple

1. Densher's act on receipt of the document in question--an act as to which, and the bearings of which, his resolve had had time to mature . . . (II, 421)

2. There had been a moment when it seemed possible that Mrs. Stringham, returning to America under convoy, would pause in London on her way and be housed with her old friend . . . (II, 423)

3. She could make absences, on her present footing, without having too inordinately to account for them at home . . . (II, 425)

4. She could make absences . . . without having too inordinately to account for them at home--which was exactly what, for the first time, gave them an appreciable margin. (II, 425)

Chapter XXXVIII continued

5. He saw . . . that she was prepared, and with this signal sign that she was too intelligent not to be, came a flicker of possibilities. (II, 423)

6. He continued steady now; a kind of ease--in the presence, as in the air, of something he couldn't as yet have named--had come to him. (II, 433)

7. A faint smile for it--ever so small--had flickered in her face, but had vanished before the omen of tears, a little less uncertain, had shown themselves in his own. (II, 437)

8. He showed, though naming it frankly, a sort of awe of her high grasp. (II, 438)

Verb-Expanded

1. He thereby only wrote to her [Mrs. Stringham], having broken, in this respect, after Milly's death, the silence as to the sense of which, before that event, their agreement had been so deep. (II, 423)

2. She had put him no question, no "Don't you ever hear?" --so that he had not been brought to the point. (II, 424)

3. . . . which [freedom to see one another], for that matter, they made, in various ways, no little show of cherishing as such. They made the show indeed in every way but the way of large use . . . (II, 426)

4. It was not, however, that they didn't meet a little, none the less, in the southern quarter, to point, for their common benefit, the moral of their defeat. (II, 426)

5. Kate took it with the mere brave blink with which a patient of courage signifies to the exploring medical hand that the tender place is touched. (II, 432)

6. But by the time she spoke she had covered the ground. (II, 435)

Chapter XXXVIII continued

7. It had come to the point, really, that they showed each other pale faces . . . (II, 435)

8. Something even rose between them in one of their short silences--something that was like an appeal from each other not to be too true. (II, 436)

Noun-Expanded

1. . . . an eminent American legal firm, a firm of whose high character he had become conscious in New York as of a thing in the air itself . . . (II, 421)

2. . . . and when they met again the subject [Milly or her actions] was made present to them--at all events till some flare of new light--only by the intensity with which it mutely expressed its absence. (II, 422)

3. Another phase . . . of which the steadily rising tide left Mrs. Lowder, for his desire, quite high and dry. (II, 423)

Adjective (Adverb)

1. . . . the silence as to the sense of which . . . their agreement had been so deep. (II, 423)

2. Her wonder but made her softer, yet didn't, at the same time, make her less firm. (II, 434)

Noun-Cliché

1. . . . he smiled with his heart in his mouth . . . (II, 432)

2. He saw on the spot that she was prepared . . . (II, 432)

Chapter XXXVIII continued

Personification

1. . . . and when they met again the subject [Milly or her actions] was made present to them . . . only by the intensity with which it mutely expressed its absence. (II, 422)

2. . . . all the unspoken between them looked out of their eyes in a dim terror of their further conflict. (II, 436)

Verb-Cliché

1. It was blessed at least that all ironies failed them, and during another slow moment their very sense of it cleared the air. (II, 436)

Consciousness

Noun-Expanded

1. . . . he recognized it [his relation with Mrs. Stringham] as the one connection in which he wasn't straight. He had in fact for this connection a vivid mental image--he saw it as a small emergent rock in the waste of waters, the bottomless grey expanse of his straightness. (II, 424)

2. . . . and it was queer enough that on his emergent rock, clinging to it and to Susan Shepherd, he should figure himself as hidden from view. (II, 425)

3. His honesty, as he viewed it, with Kate, was the very element of that menace [his being exposed]. (II, 425)

4. That had even, with the intimate, the familiar at the point to which they had brought them, a touch almost of the funny. (II, 427)

Chapter XXXVIII continued

5. Yet all the while too the tension had its charm--such being the interest of a creature who could bring one back to her by such different roads. (II, 427)

6. She had treated him on their Christmas to a softness that had struck him at the time as of the quality of fine velvet, meant to fold thick, but stretched a little thin. (II, 428)

7. . . . at present, however, she gave him the impression of a contact multitudinous as only the superficial can be. (II, 428)

8. The part of it missed forever was the turn she would have given her act. That turn had possibilities that, somehow, by wondering about them, his imagination had extraordinarily filled out and refined. (II, 430)

9. It had made of them [the possibilities of the turn Milly would have given her act] a revelation the loss of which was like the sight of a priceless pearl cast before her eyes--his pledge given not to save it--into the fathomless sea . . . (II, 430)

10. . . . or rather even it was like the sacrifice of something sentient and throbbing, something that, for the spiritual ear, might have been audible as a faint, far wail. This was the sound that he cherished, when alone, in the stillness of his rooms. He sought and guarded the stillness, so that it might prevail there till the inevitable sounds of life, once more, comparatively coarse and harsh, should smother and deaden it--doubtless by the same process with which they would officiously heal the ache, in his soul, that was somehow one with it [the sound]. It deepened moreover the sacred hush that he couldn't complain. (II, 430)

11. . . . the few marks they [Densher and Kate's last encounters in Venice and London] had in common were, from the first moment, to his conscious vision, almost pathetically plain. (II, 431)

Chapter XXXVIII continued

Verb-Expanded

1. . . . to the degree that he saw at moments, as to their final impulse or their final remedy, the need to bury in the dark blindness of each other's arms, the knowledge of each other that they couldn't undo. (II, 425)

2. Not to talk of what they might have talked of drove them to other ground . . . (II, 427)

3. . . . he felt almost as if he were knowing her on that defined basis--which he even hesitated whether to measure as reduced or as extended . . . (II, 428)

4. He watched her, when she went her way, with the vision of what she thus a little stiffly carried . . . He in truth, in his own person, might at these moments have been swaying a little, aloft, as one of the objects in her poised basket. (II, 428-429)

5. . . . he was aware of how, while the days melted, something rare went with them. (II, 429)

6. He kept it [his thought of something rare and delicate but unnamed] back like a favourite pang; left it behind him, so to say, when he went out, but came home again the sooner for the certainty of finding it there. Then he took it out of its sacred corner and its soft wrappings; he undid them one by one, handling them, handling it, as a father, baffled and tender, might handle a maimed child. (II, 429)

7. . . . she pretended, as before, in an air in which her words at the moment itself fell flat, to an interest in the place and a curiosity about his "things" . . . (II, 431)

Noun-Simple

1. It was as a secret that, in the same personal privacy, he described his transatlantic commerce, scarce even wincing while he recognised it as the one connection in which he wasn't straight. (II, 424)

Chapter XXXVIII continued

2. They concealed their pursuit of theirrelevant by the charm of their manner . . . (II, 427)

3. . . . a touch almost of the funny. (II, 427)

4. The intention announced in it he should but too probably know; but that would have been, but for the depths of his spirit, the least part of it. (II, 430)

5. That [their last encounter in Venice] had been his idea, whereas her present step was her own . . . (II, 431)

6. He hadn't, in fine, reckoned that she would still have something fresh for him; yet this was what she had--that on top of a tram in the Borough he felt as if he were next to her at dinner. (II, 428)

Adjective (Adverb)

1. There was something deep within him that he had absolutely shown to no one--to the companion of these walks in particular not a bit more than he could help; but he was none the less haunted, under its shadow, with a dire apprehension of publicity. (II, 424)

2. . . . it was as if his act, so deeply associated with her and never to be recalled or recovered, was abroad on the winds of the world. (II, 425)

3. . . . he felt the lapse of the weeks, before the day of Kate's mounting of his stair, almost swingingly rapid. They contained for him the contradiction that, whereas periods of waiting are supposed in general to keep the time slow, it was the wait, actually, that made the pace trouble him. (II, 429)

Personification

1. Another phase had taken its place, which he would have been painfully at a loss as yet to name or otherwise set on its feet . . . (II, 423)

Chapter XXXVIII continued

2. This something was only a thought, but a thought precisely of that freshness and that delicacy that made the precious, of whatever sort, most subject to the hunger of time. (II, 429)

Verb-Simple

1. He would have described their change--had he so far faced it as to describe it--by their being so damned civil. (II, 427)

Noun-Cliché

No examples

Verb-Cliché

No examples

Dialogue

Verb-Simple

1. [Indirect dialogue] He couldn't in short make appointments with her without abusing Aunt Maud, and he couldn't on the other hand haunt that lady without tying his hands. (Densher, II, 426)

2. "You wanted to measure the possibilities of my departure from delicacy." (Kate, II, 433)

3. "You won't, I suppose you mean, touch the money." (Kate, II, 435)

Chapter XXXVIII continued

4. "I won't touch the money." (Densher, II, 435)

5. "How can I touch it but through you?" (Kate, II, 435)

6. "You surely must feel--so that you needn't wish to appear to spare me in it--how you 'have' me." (Densher, II, 435)

7. "I shall know how to escape that [publication of the facts of Milly's bequest]." (Densher, II, 437)

8. "Your desire is to escape everything?" (Kate, II, 437)

9. . . . she died for you that you might understand her. (Kate, II, 438)

10. "They cover us." (Densher, II, 438)

11. "That's what I give you." (Kate, II, 438)

12. "You lose me?" (Densher, II, 438)

Noun-Simple

1. ". . . but as she's [Kate] as proud as the deuce she'll come back when she has found some reason . . ." (Mrs. Lowder, II, 422)

2. ". . . though I needn't . . . tell you, after all, you clever creature, what that was." (Mrs. Lowder, II, 423)

3. "It seems to me in your place--" (Kate, II, 436)

4. "Ah," he couldn't help from breaking in, "what do you know of my place?" (Densher, II, 436)

5. "From your choice of my surrender to you?" (Densher, II, 439)

6. "Ah"--she made a high gesture--"don't speak of it as if you couldn't be [in love with Milly]. I could, in your place . . ." (Kate, II, 439)

Chapter XXXVIII continued

Verb-Cliché

1. "It's her idea . . . and I've taken up with my own . . ." (Mrs. Lowder, II, 422)

2. "I've taken up with my own [idea], which is to give her, till she has had enough of it, her head. She has had enough of it--she had that soon enough . . ." (Mrs. Lowder, II, 422)

3. [Indirect dialogue] . . . and he couldn't on the other hand haunt that lady without tying his hands." (Densher, II, 426)

4. "It's very good of you, my dear," she nervously laughed, "to put me so thoroughly up to it!" (Kate, II, 435)

5. "I put you up to nothing. I didn't even put you up to the chance that, as I said a few moments ago, I saw for you in forwarding that thing." (Densher, II, 435)

Verb-Expanded

1. ". . . she'll [Kate] come back when she has found some reason--having nothing in common with her disgust--of which she can make a show." (Mrs. Lowder, II, 422)

2. "So we're taking it on that basis. But we shall not soon, I think, take another of the same sort." (Mrs. Lowder, II, 422)

3. [Indirect dialogue] He put it to his companion that the kind of favour he now enjoyed at Lancaster Gate, the wonderful warmth of his reception there, cut, in a manner, the ground from under their feet. (Densher, II, 426)

4. "It's what I have to see and to know--so don't touch it. That but wakes up the old evil, which I keep still, in my way, by sitting by it. I go now--leave me alone!--to sit by it again." (Kate, II, 428)

Chapter XXXVIII continued

Adjective (Adverb)

1. "If the seal is broken well and good; but we might, you know," he presently added, "have sent it back to them intact and inviolate." (Densher, II, 432)

2. "Can you only do it by doing it blindly?" (Kate, II, 434)

Noun-Expanded

1. "I used to call her, in my stupidity--for want of anything better--a dove. Well she stretched out her wings, and it was to that they reached. They cover us." (Kate, II, 438)

Noun-Cliche

No examples

Personification

No examples

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BIOGRAPHICAL SKETCH

Judith Irvin Jacobson was born on January 9, 1936, in Springfield, Missouri. She attended public schools in Missouri and Florida prior to her admission to Mount Holyoke College, from which she graduated with a Bachelor of Arts, summa cum laude, in June, 1957. Awarded a Fulbright Fellowship for the study of medieval Italian literature, she spent the academic year 1957-58 in Rome, Italy. Ms. Jacobson entered the Graduate School of the University of Florida in 1965 and received the Master of Arts in English in 1967. She taught English at Fletcher Senior High School, Neptune Beach, Florida, from 1967 to 1969. Resuming graduate studies at the University of Florida in 1971, she began work toward the Doctor of Philosophy degree in English, which was granted in June, 1976. Ms. Jacobson lives with her husband and three children in Atlantic Beach, Florida.

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

John B. Pickard, Chairman
Professor of English

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

Richard H. Hiers
Professor of Religion

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

Motley Deakin
Professor of English

This dissertation was presented to the Graduate Faculty of the Department of English in the College of Arts and Sciences and to the Graduate Council, and was accepted as partial fulfillment of the requirements for the degree of Doctor of Philosophy.

June, 1976

Dean, Graduate School

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